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A

GENERAL HISTORY

OF

MUSIC.

VOLUME THE FIFTH.

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GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

M U S I C,

BY

SIR JOHN HAWKINS.

VOLUME THE FIFTH.

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A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC.

BOOK I. CHAP. I.

IN tracing the progreſs of muſic in this country, it is found that the compoſitions of our moſt celebrated maſters were calculated either for the ſervice of the church, for theatric entertainment, or for private chamber practice. Thoſe perſons who underſtood or profeſſed to love muſic had their meetings in divers parts of the kingdom for the practice of vocal and inſtrumental muſic; but till the eſtabliſhment of thoſe weekly muſical meetings at Oxford of which an account has herein before been given, we meet with no voluntary aſſociations for muſical recreation, till ſome time after the reſtoration. The firſt of the kind in London had its riſe in a very obſcure part of the town, viz. at Clerkenwell, in ſuch a place, and under ſuch circumſtances, as tended more to diſgrace than recommend ſuch an inſtitution. In ſhort it was in the houſe, or rather hovel of one Thomas Britton, a man who for a livelihood ſold ſmall-coal about the ſtreets, that this meeting was held, the firſt of the kind in London, as beginning in the year 1678, and the only one that correſponded with the idea of a concert.

An account of this extraordinary man, and of the meetings at his houſe, is referred to a future page. His concert is here mentioned as that which gave riſe to other meetings for a ſimilar purpoſe, of which there were many towards the end of the laſt century.

In the interim it is propoſed to ſpeak of thoſe muſical performances with which the people in general were entertained at places of public reſort, diſtinguiſhing between ſuch as were calculated for the recreation of the vulgar, and thoſe which for their elegance come under the denomination of concerts. The firſt of theſe were no other than the muſical entertainments given to the people in Muſic-houſes, already ſpoken of, the performers in which conſiſted of fidlers and others, hired by the maſter of the houſe; ſuch as in the night ſeaſon were wont to parade the city and ſuburbs under the denomination of the Waits *. The muſic of theſe men could ſcarcely be called a concert, for this obvious reaſon, that it had no variety of parts, nor commixture of different inſtruments: Half a dozen of fidlers would ſcrape Sellenger's Round, or John come kiſs me, or Old Simon the King with diviſions, till themſelves and their audience were tired, after which as many players on the hautboy would in the moſt harſh and diſcordant tones grate forth Green Sleeves, Yellow Stockings, Gilkian of Croydon, or ſome ſuch common dance-tune, and the people thought it fine muſic.

But a concert, properly ſo called, was a ſober recreation; perſons were drawn to it, not by an affectation of admiring what they could not taſte, but by a genuine pleaſure which they took in the entertainment. For the gratification of ſuch the maſters of muſic exerted their utmoſt endeavours; and ſome of the greateſt eminence among them were not above entertaining the public with muſical performances, either at their own houſes, or in places more commodious; receiving for their own uſe the money paid on admiſſion. And to theſe performances the lovers of muſic were invited by advertiſements in the London Gazette, the form and manner whereof will appear by the following extracts.

Numb. 742. Dec. 30, 1672. 'Theſe are to give notice, that at Mr. 'John Baniſter's houſe (now called the Muſick-ſchool) over againſt 'the George tavern in White Fryers, this preſent Monday, will be 'muſick performed by excellent maſters, beginning preciſely at 4 of 'the clock in the afternoon, and every afternoon for the future, pre-'ciſely at the ſame hour.'

* It was the ancient cuſtom for the waits to parade the ſtreets nightly during the winter. Now they go about a few nights only before Chriſtmas, to furniſh a pretence for aſking money at the return of that feſtival.

'Numb.

Numb. 958. Jan. 25, 1674. Mr. John Baniſter advertiſes that he is removed to Shandois-ſtreet, Covent Garden, and there intends entertainment as formerly on Tueſday then next, and every evening for the future, Sundays only excepted.

Numb. 961. Feb. 4, 1674. 'A rare concert of four Trumpets 'Marine, never heard of before in England. If any perſons deſire 'to come and hear it, they may repair to the Fleece tavern near St. 'James's, about two of the clock in the afternoon, every day in the 'week except Sundays. Every concert ſhall continue one hour, and 'ſo begin again. The beſt places are one ſhilling, and the other 'ſixpence.'

Numb. 1154. Dec. 11, 1676. 'On Thurſday next, the 14th 'inſtant, at the Academy in Little Lincoln's-Inn fields, will be-'gin the firſt part of the Parley of Inſtruments, compoſed by Mr. 'John Baniſter, and perform'd by eminent maſters, at ſix o'clock, 'and to continue nightly, as ſhall by bill or otherwiſe be notifi'd. 'The tickets are to be deliver'd out from one of the clock till five 'every day, and not after.'

Numb. 1356. Nov. 18, 1678. 'On Thurſday next, the 22d 'of this inſtant November, at the Muſick-ſchool in Eſſex Build-'ings, over-againſt St. Clement's church in the Strand *, will be con-'tinued a conſort of vocal and inſtrumental muſick, beginning at five 'of the clock every evening, compoſed by Mr. John Baniſter.'

Baniſter died in the year 1679, as has been already related; he left a ſon named John, a fine performer on the violin, who was one of king William's band; and played the firſt violin at Drury-lane theatre when operas were firſt performed there, and will be ſpoken of hereafter.

Numb. 2088. Nov. 23, 1685. An advertiſement of the publication of ſeveral Sonatas, compoſed after the Italian way, for one and two baſs-viols, with a thorough-baſs, by Mr. Auguſt Keenell, and of their being to be performed on Thurſday evenings at the dancing-ſchool in Walbrook, next door to the Bell inn; and on Saturday evenings at the dancing-ſchool in York Buildings, at which places will be alſo ſome performance on the Baritone by the ſaid Mr. Auguſt Keenell.

* Viz. in the great houſe a few doors down on the right hand, now occupied by Mr. Paterſon the auctioneer.

About this time we alſo find that concerts were performed in Bow-ſtreet, Covent Garden, for in the Gazette, Numb. 2496, Oct. 14, 1689, is an advertiſement that the concerts that were held in Bow-ſtreet and York Buildings were then joined together, and would for the future be performed in York Buildings.

Numb. 2533. Feb. 20, 1689. The muſic meeting that was lately held in Villiers-ſtreet York Buildings*, is advertiſed to be removed into Exeter Change in the Strand; but in a ſubſequent advertiſement of March 10, in the ſame year, it is ſaid to be removed back to Villiers-ſtreet.

Numb. 2599. Oct. 9, 1690. 'Mr. Franck's conſort of vocal 'and inſtrumental muſick will be performed to-morrow, being the '10th inſtant, at the 2 Golden Balls, at the upper end of Bow-ſtreet, 'Covent-Garden, at 7 in the evening; and next Wedneſday at the 'Outroper's† office in the Royal Exchange, and will be continued 'all the enſuing winter.'

Numb. 2637. Feb. 19, 1690. 'The conſort of muſick lately 'in Bow-ſtreet is removed next Bedford-gate in Charles-ſtreet, Co-'vent Garden, where a room is newly built for that purpoſe, and by 'command is to begin on Friday next the 20th inſtant, where it is 'afterwards to be continued every Thurſday, beginning between 7 'and 8 in the evening.'

Numb. 2651. April 9, 1691. 'The conſort of vocal and inſtru-'mental muſick, lately held in York Buildings, will be performed 'again at the ſame place and hour as formerly, on Monday next, be-

* In Villiers-ſtreet York-buildings was formerly a great room uſed for concerts and other public exhibitions. In the Spectator are ſundry advertiſements from thence. About the year 1711 Sir Richard Steele and Clayton were engaged in a concert performed there; and ſince their time it has been uſed for the like purpoſes. The houſe of which it was part was on the right hand ſide of the ſtreet, near the bottom, and adjoining to what is now called the water-office, but within theſe few years it was pulled down, and two ſmall houſes have been built on the ſcite of it.

† For the etymology of the appellative OUTROPER we are to ſeek; but the following clauſe in the charter granted by Charles II. to the citizens of London, will go near to explain the meaning of it. 'Alſo we will, and for us our heirs and ſucceſſors do erect 'and create in and through the ſaid city, &c. a certain office called Outroper or common 'cryer, to and for the ſelling of houſhold ſtuff, appare', leaſes of houſes, jewels, goods, 'chattels, and other things of all perſons who ſhall be willing that the ſaid officers ſhall 'make ſale of the ſame things by public and open clamour, commonly called Outcry, 'and ſale in ſome common and open place or places in the ſaid city, &c.' And in the London Gazette, Numb. 2404, is an order of the Mayor and Aldermen of London for reviving the ſaid office of Outroper, for the benefit of the orphans to whom the chamber of London is indebted, and that Thomas Puckle be admitted thereto: And that the Weſt Pawn of the Royal Exchange be the place for ſuch ſales.

'ing

'ing Eaſter Monday, by the command, and for the entertainment of 'her Royal Highneſs the Princeſs of Denmark.'

Numb. 2654. April 20, 1691. 'The concert of vocal and in-'ſtrumental muſick in Charles-ſtreet Covent Garden, by their Ma-'jeſties authority will be performed on Tueſday next the 23d in-'ſtant, and ſo continue every Thurſday by command.'

Numb. 2746. March 6, 1691. 'A conſort of muſick, with ſe-'veral new voices, to be performed on the 10th inſtant at the Vendu 'in Charles-ſtreet, Covent-Garden *.'

Numb. 2834. Jan. 9, 1692. 'The Italian lady (that is lately 'come over that is ſo famous for her ſinging) has been reported that 'ſhe will ſing no more in the conſort in York Buildings: This is to 'give notice, that next Tueſday, being the 10th inſtant, ſhe will ſing 'in the conſort in York Buildings, and ſo continue during this 'ſeaſon.'

Numb. 2838. Jan. 23, 1692. 'Theſe are to give notice that 'the muſick meeting, in which the Italian woman ſings, will be held 'every Tueſday in York-buildings, and Thurſdays in Freeman's 'yard in Cornhill near the Royal Exchange.'

Numb. 2858. April 3, 1693. 'On next Thurſday, being the '6th of April, will begin Signor Toſe's † conſort of muſick, in 'Charles-ſtreet in Covent-Garden, about eight of the clock in the 'evening.'

Numb. 2917. Oct. 26, 1693. 'Seignor Toſi's conſort of mu-'ſick will begin on Monday the 30th inſtant in York-buildings, at '8 in the evening, to continue weekly all the winter.'

Numb. 2926. Nov. 27, 1693. 'In Charles-ſtreet in Covent-'Garden, on Thurſday next, the 30th inſtant, will begin Mr. 'Franck's conſort of muſick, and ſo continue every Thurſday night, 'beginning exactly at 8 of the clock.'

Numb. 2943. Jan. 25, 1693. 'At the conſort-room in York-'buildings, on this preſent Thurſday, at the uſual hour will be per-'formed Mr. Purcell's Song compoſed for St. Cecilia's Day in the 'year 1692, together with ſome other compoſitions of his, both vocal

* The Vendu, by an advertiſement in the preceding Gazette, appears to have been a place for the ſale of paintings, and to have been ſituate next Bedford-gate in Charles-ſtreet.

† PIER-FRANCESCO TOSI, a fine ſinger, mentioned vol. IV. page 254, in not. and of whom occaſion will be taken to ſpeak hereafter. It may be remarked that the ſpelling in all theſe advertiſements is very incorrect, and the notification in the moſt aukward terms.

'and

'and inſtrumental, for the entertainment of his Highneſs Prince 'Lewis of Baden.'

Numb. 2945. Feb. 1, 1693. 'At the conſort in York-build- 'ings, on Monday next the 5th inſtant, will be performed Mr. Fin- 'ger's St. Cecilia's Song, intermixed with a variety of new muſick, 'at the ordinary rates.'

Numb. 2982. June 11, 1694. 'On Thurſday next will be a new 'conſort of muſick in Charles-ſtreet, Covent Garden, where a gentle- 'woman ſings that hath one of the beſt voices in England, not be- 'fore heard in publick, to be continued every Thurſday for a month.'

Numb. 3027. Nov. 15, 1694. 'A conſort of muſick com- 'poſed by Mr. Grabue *, will be performed on Saturday next at Mr. 'Smith's in Charles-ſtreet, Covent Garden, between the hours of 'ſeven and eight.'

Numb. 3030. Nov. 26, 1694. 'The conſort of muſick in 'Charles-ſtreet Covent Garden will begin again next Thurſday, with 'the addition of two new voices, one a young gentlewoman of 12 'years of age, the room being put in good condition, and there to 'continue this ſeaſon.'

Numb. 3250. Jan. 4, 1696. 'The muſick that was perform- 'ed of St. Cecilia's Day, compoſed by Signior Nicola †, will be 'performed on Thurſday night in York-buildings, being the 7th 'inſtant.'

Numb. 3286. May 10, 1697. 'On Thurſday next, being the '13th inſtant, will be performed in York-buildings an entertainment 'of vocal and inſtrumental muſick, compoſed by Dr. Staggins.'

Numb. 3356. Jan. 10, 1697. 'In York-buildings, this pre- 'ſent Monday the 10th inſtant, at the requeſt of ſeveral perſons of 'quality, will be a conſort of vocal and inſtrumental muſick never 'performed there before, beginning at the uſual hour, for the bene- 'fit of Mr. King and Mr. Baniſter ‡.'

Numb. 3366. Feb. 14, 1697. 'An entertainment of new 'muſick, compoſed on the peace by Mr. Van [Vaughan] Richardſon, 'organiſt of Wincheſter cathedral, will be performed on Wedneſday 'next at 8 at night in York-buildings.'

Numb. 3374. March 14, 1697. 'Wedneſday next, being the

* The perſon who ſet to muſic Dryden's Albion and Albanius. See vol. IV. page 396, in not.

† Suppoſed to be Nicola Matteis, the author of two collections of airs for the violin.

‡ The younger Baniſter: the elder died about eight years before.

'16th

'16th inſtant, will be performed in York-buildings, a conſort of 'new muſick for the benefit of Dr. Blow, and Mr. Paiſible, begin-'ning at 8.'

Numb. 3377. March 24, 1698. 'Monday next the 28th inſtant 'will be performed in York-buildings, a new conſort of muſick by 'the chiefeſt maſters in England, where Signior Rampony, an Italian 'muſician belonging to the prince of Vaudemont, at the requeſt of ſe-'ral perſons of quality, will for once ſing in the ſame in Italian and 'French. Half a guinea entrance.'

Numb. 3388, May 2, 1698. 'Wedneſday next, the 4th of May. 'will be performed in York-buildings the Song which was ſung be-'fore her royal highneſs on her birth-day laſt. With other variety 'of new vocal and inſtrumental muſick, compoſed by Dr. Turner *, 'and for his benefit.'

Numb. 3390. May 9, 1698. 'On Tueſday next the 10th inſtant 'will be performed in York-buildings an entertainment of vocal and 'inſtrumental muſick, being St. Cecilia's Song, compoſed by Dr. 'Blow, and ſeveral other new ſongs, for the benefit of Mr. Bowman 'and Mr. Snow.'

Numb. 3396. May 30, 1698. 'This preſent Monday, being the '30th of May, Mr. Nichola's conſort of vocal and inſtrumental mu-'ſick will be performed in York-buildings.'

Numb. 3454. December 19, 1698. 'On Friday next will be 'performed in York-buildings, a new entertainment of vocal muſick 'by Seigneur Fidelio, beginning exactly at 7 at night.'

Numb. 3458. Jan. 2, 1698. 'On Wedneſday next will be 'performed in York-buildings Mr. Daniel Purcell's muſick made 'for laſt St. Cecilia's feaſt, for the benefit of Mr. Howell and Mr. 'Shore, with an addition of new vocal and inſtrumental muſick, be-'ginning at 7 at night.

It appears alſo that concerts were occaſionally performed at the theatre in Drury-lane. In Dryden's Miſcellany, part III. page 151, are verſes thus entitled, 'Epilogue to the ladies, ſpoken by Mr. 'Wilks at the muſick-meeting in Drury-lane, where the Engliſh 'woman † ſings. Written by Mr. Manwaring, upon occaſion of 'their both ſinging before the queen and K. of Spain at Windſor ‡.'

* Of the royal chapel: he lived far into the preſent century, and is therefore referred to a ſubſequent page.

† Suppoſed to be Mrs. Toſts.

‡ Of the arrival of this prince mention is made in Salmon's Chronological Hiſtorian in the

About this time a man of a projecting head, one Cavendiſh Weedon, a member of Lincoln's-Inn, had formed a deſign of an eſtabliſhment for the relief of poor decayed gentlemen; and for erecting a ſchool for the education of youth in religion, muſic, and accounts: to this end he had a performance of divine muſic at Stationer's-hall, January the thirty-firſt, 1701, for the entertainment of the lords ſpiritual and temporal, and the honourable houſe of commons. This performance conſiſted of an oration written by himſelf, two poems by Nahum Tate, and three anthems, one compoſed by Dr. Blow, the two others by Dr. Turner. The words of the whole are extant in a quarto pamphlet printed at the time.

He had alſo another performance of the ſame kind, and for the ſame purpoſe, at Stationer's hall, in the month of May, 1702, the oration was written by Jeremy Collier; the muſic was an anthem and a Te Deum, both compoſed by Dr. Blow.

Beſides this benevolent deſign, the author entertained another, in which he ſeems to have been deſirous of emulating Amphion, and by the power of harmony to erect public edifices. To this end he projected a muſical ſervice of voices and inſtruments to be performed in Lincoln's-Inn chapel every Sunday at eleven o'clock, except during Lent and the vacation, under the direction of Dr. Edward Maynard, by ſubſcription, the propoſals for which were engraved on a folio ſheet, and on two others the plan of Lincoln's-Inn fields, with the figures of the twelve apoſtles, and water-works at each corner, to be ſupplied from Hampſtead water, and the model of St. Mary's chapel, to be erected in the centre *for praiſe*, as he terms it, after a deſign of Sir Chriſtopher Wren, engraved by Sturt in 1698 *.

Strype, in his continuation of Stowe's Survey, book IV. page 74, mentions a propoſal of the ſame perſon, which, whether it be included in the above, or was another, does not there appear, for building the Six Clerks office, and other Chancery offices, at the eaſt ſide of Lincoln's-Inn garden.

the following paſſage. 'Dec. 23, [1703] King Charles III. arrived at Spithead. The 'duke of Somerſet, maſter of the horſe, brought him a letter from her majeſty, and in-'vited him to Windſor, where he arrived the 29th, and on the 31ſt returned with the 'duke of Somerſet to his ſeat at Petworth in Suſſex. He ſet ſail for Portugal the 5th of 'January, but being put back by contrary winds, it was the 27th of February before he 'arrived at Liſbon.'

* Anecdotes of Britiſh Topography, page 312.

CHAP. II.

HENRICUS ALDRICH S.T.P.

ECCLESIÆ CHRISTI OXON. DECANUS.

HENRY ALDRICH, an eminent ſcholar and divine, the ſon of Henry Aldrich of Weſtminſter, Gent. was born there in the year 1647, and educated in the college ſchool in that city under the famous Dr. Richard Buſby. In 1662 he was admitted of Chriſt Church college, Oxon. and having been elected a ſtudent under that foundation, took the degree of maſter of arts April 3, 1669. Entering ſoon

ſoon after into holy orders, he diſtinguiſhed himſelf by his great proficiency in various branches of divine and human learning, and became a famous tutor in his college. On the fifteenth of February, 1681, he was inſtalled a canon of Chriſt Church, and the ſecond of May following accumulated the degrees of bachelor and doctor in divinity. In the controverſy with the papiſts during the reign of king James II. he bore a conſiderable part, and thereby rendered his merit ſo conſpicuous, that when at the revolution Maſſey the popiſh dean of Chriſt Church fled beyond ſea, his deanery was conferred on Dr. Aldrich, who was therein eſtabliſhed the ſeventeenth of June, 1689. In this eminent ſtation he preſided with a dignity peculiar to his perſon and character, behaving with great integrity and uprightneſs, attending to the intereſts of his college, and the welfare of thoſe under his care, and promoting to the utmoſt of his abilities learning, religion, and virtue.

The learning of Dr. Aldrich, and his ſkill in polite literature were evinced by his numerous publications, particularly of many of the Greek claſſics, one whereof he generally publiſhed every year as a gift to the ſtudents of his houſe. He alſo wrote a ſyſtem of logic for the uſe of a pupil of his, and printed it; but he poſſeſſed ſo great ſkill in architecture and muſic, that his excellence in either would alone have made him famous to poſterity. The three ſides of the quadrangle of Chriſt Church college Oxford, called Peck-water ſquare, were deſigned by him, as was alſo the elegant chapel of Trinity college, and the church of All Saints in the High-ſtreet, to the erection whereof Dr. Ratcliff, at his ſolicitation, was a liberal contributor.

Amidſt a variety of honourable purſuits, and the cares which the government of his college ſubjected him to, Dr. Aldrich found leiſure to ſtudy and cultivate muſic, particularly that branch of it which related both to his profeſſion and his office. To this end he made a noble collection of church-muſic, conſiſting of the works of Paleſtrina, Cariſſimi, Victoria, and other Italian compoſers for the church, and by adapting with great ſkill and judgment Engliſh words to many of their motets, enriched the ſtores of our church, and in ſome degree made their works our own *.

* Inſtances of this kind are the anthems 'I am well pleaſed,' from Cariſſimi, and 'O God king of glory,' from Paleſtrina. To improve himſelf in the practice of compoſition,

With a view to the advancement of muſic, and the honour of its profeſſors, Dr. Aldrich had formed a deſign of writing a hiſtory of the ſcience, which, had he lived to complete it, would have ſuperſeded the neceſſity of any ſuch work as the preſent. The materials from which he propoſed to compile it are yet extant in the library of his own college. Upon a very careful peruſal of them it ſeems that he had noted down every thing he had met with touching muſic and muſicians, but that no part of them had been wrought into any kind of form.

The abilities of Dr. Aldrich as a muſician rank him among the greateſt maſters of the ſcience; he compoſed many ſervices for the church, which are well known, as are alſo his anthems, to the number of near twenty.

In the Pleaſant Muſical Companion, printed in 1726, are two catches of Dr. Aldrich, the one 'Hark the bonny Chriſt-church bells,' the other entitled A Smoaking Catch, to be ſung by four men ſmoaking their pipes, not more difficult to ſing than diverting to hear *.

That he was a lover of mirth and pleaſantry may be inferred from the above and numberleſs other particulars related of him. The following ſtanzas of his compoſition are a verſion of a well known ſong, and evidence of a ſingular vein of humour, which he poſſeſſed in an eminent degree.

Miles et navigator,
Sartor, et ærator,
Jamdudum litigabant,
De pulchrâ quam amabant,
Nomen cui eſt Joanna.

ſition, he was very induſtrious in putting into ſcore the works of others. The author of this work has in his collection four books of the madrigals of the Prencipe di Venoſa, copied by the late Mr. John Immyns from a ſcore in the hand-writing of Dr. Aldrich.

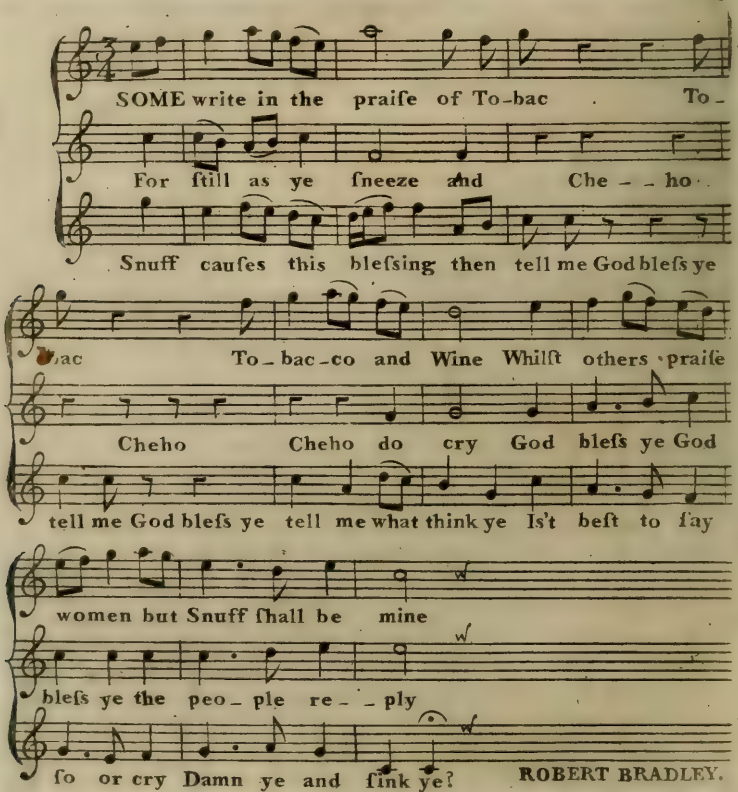
* Dr. Aldrich's exceſſive love of ſmoaking was an entertaining topic of diſcourſe in the univerſity, concerning which the following ſtory among others paſſed current. A young ſtudent of the college once finding ſome difficulty to bring a young gentleman his chum into the belief of it, laid him a wager that the dean was ſmoaking at that inſtant, viz. about ten o'clock in the morning. Away therefore went the ſtudent to the deanery, where being admitted to the dean in his ſtudy, he related the occaſion of his viſit To which the dean replied in perfect good humour, 'You ſee you have loſt your wager, for 'I'm not ſmoaking but filling my pipe.' The catch abovementioned was made to be ſung by the dean, Mr. Sampſon Eſtwick, then of Chriſt-church, and afterwards of St. Paul's, and two other ſmoaking friends. Of this Mr. Eſtwick, who is plainly pointed out by the words in the above catch 'I prithee Sam fill,' an account will be given in the next enſuing article.

The ſmoaking catch gave occaſion to another on ſnuff, which for the ſingular humour of

Jam tempus conſummatum,
Ex quo determinatum,
Se non vexatum iri,
Præ deſiderio viri,
Nec pernoctare ſolam.

Miles dejerabat,
Hanc prædâ plus amabat,

of it is here inſerted. Tom Brown wrote the words, and Robert Bradley, a compoſer of ſongs in the collections of that time, ſet them to the following notes.



Often-

Oſtendens cicatrices,
Quas æſtimat felices,
Dum vindicavit eam.
Sartor ait ne ſis dura,
Mihi longa eſt menſura,
Inſtat æris fabricator,
Ut olla ſarciatur,
Rimaque obſtipetur.

Dum hi tres altercantur,
Nauta vigilanter,
Et calide moratur,
Dum prælium ordiatur,
Ut agat ſuam rem.
Perinde ac ſperatur,
Deinceps compugnatur,
Et ſæviente bello,
Transfixit eam telo
Quod vulneravit cor.

The publication of Lord Clarendon's Hiſtory of the Rebellion was committed to the care of Dr. Aldrich jointly with Dr. Sprat, biſhop of Rocheſter, and upon no better teſtimony than the hearſay evidence of a zealous patriot, Mr. John Oldmixon, they were charged with having altered and interpolated that noble work.

In 1702 Dr. Aldrich was choſen prolocutor of the convocation; and on the fourteenth day of December, 1710, to the unſpeakable grief of the whole univerſity, he died at his college of Chriſt Church, being then in the ſixty-third year of his age. He continued in a ſtate of celibacy all his life-time, and as he roſe in the world, diſpoſed of his income in works of hoſpitality and charity, and in the encouragement of learning. Notwithſtanding that modeſty and humility for which he was remarkable, and which he manifeſted by withholding his name from his numerous learned publications, he exerted a firm and ſteady conduct in the government of his college. Purſuant to his directions before his death, he was buried in the cathedral of Oxford, near the place where biſhop Fell lies, and without any memorial of him, other than that character which he had juſtly acquired,

of a deep ſcholar, a polite gentleman, a good churchman, and a devout Chriſtian.

Sampson Estwick was one of the firſt ſet of children after the reſtoration, and educated under Captain Henry Cook. From the king's chapel he went to Oxford, and entering into holy orders, became a chaplain of Chriſt Church, where he was honoured with the friendſhip of Dr. Aldrich, his intimacy with whom may be inferred from the famous ſmoaking catch mentioned in the preceding article. Upon the deceaſe of Dr. Aldrich he came to London, and was appointed one of the minor canons, and afterwards a cardinal of St. Paul's *. After he had been ſome time in the choir, he was preſented to the rectory of St. Michael, Queenhithe, London. Nevertheleſs he continued to perform choral duty till near the time of his deceaſe, when he was little ſhort of ninety years of age. In the former part of his life, viz. ſoon after his ſettlement in London, he was a candidate for Greſham profeſſor of muſic, but without ſucceſs. He died in the month of February, 1739. In a character given of him in one of the public papers, he is ſtyled a gentleman univerſally beloved for his exemplary piety and orthodox principles.

This venerable ſervant of the church ſtill ſurvives in the remembrance of many perſons now living. Bending beneath the weight of years, but preſerving his faculties, and even his voice, which was a deep baſs, till the laſt, he conſtantly attended his duty at St. Paul's, habited in a ſurplice, and with his bald head covered with a black ſattin coif, with grey hair round the edge of it, exhibited a figure the moſt awful that can well be conceived. Some compoſitions of his are extant, but not in print.

Beſides the ſeveral Engliſh muſicians who lived after the reſtoration, of whom an account has been given in the foregoing pages,

* 'The church of Saint Paul had before the time of the Conqueror two Cardinalls, 'which office ſtil continues. They are choſen by the deane and chapter out of the num-'ber of the twelve petty canons, and are called Cardinales chori; their office is to take 'notice of the abſence or neglect of the quire, and weekely to render accompt thereof to 'the deane and chapter. Theſe two Cardinalls doe miniſter eccleſiaſticall ſacraments to 'the miniſters of the church and their ſeruants, as well to the healthfull as to the ſicke. 'They heare confeſſions, and appoint comfortable penance: and laſtly, they commit the 'dead to ſome conuenient ſepulture. Theſe Cardinalls haue the beſt preheminence in 'the quire above all next to the Subdeane, and the beſt ſtalls.' Weever's Funerall Monuments, page 384; and ſee the Statutes of St. Paul's in the Appendix to Dugdale's Hiſtory of that Cathedral, tit. De Cardinalibus chori.

there

there were many others of whom few memorials are now remaining; theſe may be claſſed under three heads, namely compoſers whoſe works exiſt only in manuſcript; performers on particular inſtruments, whoſe merits could not long ſurvive themſelves; and gentlemen of the chapel, diſtinguiſhed by remarkable circumſtances. Of theſe it is here thought proper to give an account, commencing about the middle, and continued down to the end of the laſt century.

Samuel Akeroyd, of the Yorkſhire family of that name. He compoſed many ſongs in the Theater of Muſic, a collection of Songs in four books, publiſhed in the years 1685, 1686, and 1687.

Thomas Baltzar. This perſon is mentioned in a preceding page; he was born at Lubec, and was eſteemed the fineſt performer on the violin of his time. He came into England in the year 1658, and lived about two years in the houſe of Sir Anthony Cope of Hanwell in Oxfordſhire. In the memoranda of Anthony Wood concerning muſicians, it is ſaid that Baltzar commenced bachelor of muſic at Cambridge, which is rather improbable, ſeeing that he reſided chiefly at Oxford; but to aſcertain the fact, recourſe has been had to the regiſter of the univerſity of Cambridge, and in a liſt of graduates in muſic, extracted from thence, his name does not appear. He was the great competitor of Davis Mell, who, though a clock-maker by trade, was, till Baltzar came hither, allowed to be the fineſt performer on the violin in England; and after his arrival he divided with him the public applauſe, it being agreed that Mell excelled in the fineneſs of his tone and the ſweetneſs of his manner, and Baltzar in the power of execution and command of the inſtrument. Moreover it is ſaid of the latter that he firſt taught the Engliſh the practice of ſhifting, and the uſe of the upper part of the finger-board. Baltzar was given to intemperance, and is ſaid to have ſhortened his days by exceſſive drinking: he was buried in Weſtminſter-abbey on the twenty-ſeventh day of July, 1663, as appears by the regiſter of that church *.

John Bishop was a ſcholar of Roſingrave, organiſt of Saliſbury cathedral, a lay ſinger in King's college chapel, Cambridge, but removing thence, he became organiſt of the cathedral and college of Wincheſter. He publiſhed a collection of airs for two flutes, entitled Harmonia lenis, and compoſed ſome things for the church.

* Aſhmol. MS.

Thomas

THOMAS BLAGRAVE, a gentleman of the chapel of Charles II. and a performer on the cornet there*, was of the Berkſhire family of that name; a few ſongs of his are printed in 'Select Ayres and Dialogues,' folio 1669. His picture is in the muſic-ſchool, Oxford.

RICHARD BRIND, educated in St. Paul's choir, and afterwards organiſt of that cathedral, and Dr. Greene's maſter. He compoſed two thankſgiving anthems, now ſcarcely known.

WILLIAM CÆSAR alias SMEGERGILL, compoſed ſundry ſongs, printed in Playford's Muſical Companion the Treaſury of Muſick, publiſhed in 1669, and other collections of that time.

JULIUS CÆSAR, a phyſician of Rocheſter, deſcended from an ancient family of that city, was well ſkilled in muſic: Two Catches of his compoſition are publiſhed in the Pleaſant Muſical Companion, 1726, and are inferior to none in that collection.

EDWARD COLMAN, ſon of Dr. Charles Colman, a ſinging-maſter in London, and alſo a teacher of the lute and viol †.

JOHN COURTEVILLE was the author of ſundry ſongs printed in the Theater of Muſic.

RAPHAEL COURTEVILLE was a gentleman of the chapel in the reign of Charles II. and the firſt organiſt of the church of St. James Weſtminſter, is ſuppoſed to have been the brother of him mentioned above. He compoſed Sonatas for two flutes, and ſundry ſongs printed in the collections of his time. A ſon of his, named alſo Raphael, ſucceeded him as organiſt of St. James's. The latter of

* Upon the revival of choral ſervice, in the royal chapel eſpecially, they were neceſſitated, for want of treble voices, to make uſe of cornets; [See vol. IV. page 349]; and on particular occaſions ſacbuts and other inſtruments were alſo employed. Beſides this, as Dr. Tudway relates, king Charles II. commanded ſuch as compoſed for the chapel to make alſo Symphonies and Ritornellos to many of the anthems in uſe, which were performed by a band of inſtruments placed in the organ-loft. The knowledge of this fact will in ſome meaſure account for the places in the proceſſion at the coronation, which performers on theſe inſtruments have ſometimes had. At that of James II. and alſo that of Geo. I. walked two of the king's muſicians in ſcarlet mantles, playing each on a ſacbut, and another, clad in like manner, playing on a double curtal or baſſoon. The organ-blower had alſo a place in the two proceſſions abovementioned, having on him a ſhort red coat, with a badge on his left breaſt, viz. a nightingale of ſilver, gilt, ſitting on a ſprig.

† Formerly there were in London many maſters who taught the practice of ſinging by the ſyllables: The profeſſion is alluded to in ſome of the comedies writtten about the time of Charles II. But ſinging follows ſo naturally the ſmalleſt degree of proficiency on any inſtrument, that the learning of both is unneceſſary; and in fact thoſe that teach the harpſichord are now the only ſinging-maſters, that we know of, except a few illiterate profeſſors, who travel about the country, and teach pſalmody by the notes, at ſuch rates as the lower ſort of people are able to pay.

theſe

theſe was the reputed author of the Gazetteer, a paper written in defence of Sir Robert Walpole's adminiſtration, and was by the writers on the ſide of oppoſition ſtigmatized with the name of Court-evil *.

Alexander Damascene, one of the gentlemen of the chapel royal in the reign of William and Mary, compoſed ſundry ſongs publiſhed in the Theater of Muſick.

Thomas Dean, organiſt of Warwick and Coventry. Some airs of his compoſition are printed in the Diviſion-Violin. He flouriſhed at the beginning of this century, and accumulated the degrees of bachelor and doctor in his faculty of the univerſity of Oxford in 1731.

John Est, a barber. It has been before obſerved that the profeſſion of muſic had ſome ſort of connexion with the trade of a barber, and that a cittern was part of the furniture of a barber's ſhop. This man was firſt a ſmall proficient on that inſtrument, but afterwards took to the Lyra-viol, and became ſo famous a performer on it, as to give occaſion to the following verſes, which are here inſerted, not for their goodneſs, but becauſe they are evidence of a fact that has been frequently aſſerted in the courſe of this work.

In former time 't hath been upbrayded thus,
That barber's muſick was moſt barbarous,
For that the cittern was confin'd unto
The Ladies Fall, or John come kiſs me now,
Green Sleeves, and Pudding Pyes, with Punk's Delight,
Winning of Bolloigne, Eſſex' laſt good night †.
But, ſince reduc'd to this conformity,
And company became ſociety,
Each barber writes himſelf, in ſtricteſt rules,
Maſter, or bachelor i' th' muſick ſchools,
How they the mere muſitians do out-go,
Theſe one, but they have two ſtrings to their bow.
Barber muſitians who are excellent,
As well at cheſt, as the caſe inſtrument,

* In a weekly paper, now deſervedly forgotten, entitled the Weſtminſter Journal, Numb. 54, for Saturday, December 4, 1742, is a fictitious letter ſubſcribed, 'Ralph 'Courtevil, Organ-blower, Eſſayiſt, and Hiſtoriographer.'

† Popular tunes ſo called.

Henceforth each ſteward ſhall invite his gueſt
Unto the barber's and muſitian's feaſt,
Where ſit ye merry, whilſt we joy to ſee
Art thus embrac'd by ingenuity.

THOMAS FARMER, originally one of the waits in London, was nevertheleſs admitted to the degree of bachelor in muſic of the univerſity of Cambridge in 1684. He compoſed many ſongs printed in the collections of his time, and particularly in the Theater of Muſic and the Treaſury of Muſic, and was the author of two very fine collections of airs, the one entitled 'A Conſort of Muſick in four parts, 'containing thirty-three leſſons, beginning with an overture,' and another 'A ſecond Conſort of Muſick in four parts, containing eleven 'leſſons, beginning with a Ground,' both printed in oblong quarto, the one in 1686, the other in 1690. In the Orpheus Britannicus is an elegy on his death, written by Tate and ſet by Purcell, by which it appears that he died young. His dwelling-houſe was in Martlet-court in Bow-ſtreet, Covent-garden.

DANIEL FARRANT, ſuppoſed to be a ſon of Richard Farrant, mentioned vol. III. page 422, was one of the firſt of thoſe muſicians who ſet leſſons lyra-way for the viol, in imitation of the old Engliſh lute and Bandore.

JOHN GOODGROOME, bred a choriſter at Windſor, a gentleman of the chapel in the reigns of Charles II. and William and Mary, compoſed ſongs, printed in the Treaſury of Muſic. One of the ſame name, probably his ſon, was about fifty years ago organiſt of the church of St. Peter in Cornhill, London.

RICHARD GOODSON, bachelor in muſic, organiſt of New college and Chriſt Church, Oxford, elected profeſſor in that univerſity the nineteenth of July, 1682. He lies buried in the chapel adjoining to the choir of Chriſt Church, on the ſouth ſide thereof, under a ſtone, on which is the following inſcription:

'H. S. E.
'Richardus Goodſon,
'Hujus Eccleſiæ organiſta,
'Hujus Academ. Muſ. Prælector,
'Utriq; Deliciæ et Decus.
'Ob. Jan. 13, 1717-8.'

He

He was ſucceeded as profeſſor and organiſt of Chriſt Church by his ſon Richard Goodſon, who was alſo a bachelor in muſic, and the firſt organiſt of Newbery. He died Jan. 9, 1740-1, and lies buried near his father.

WILLIAM HALL, one of the royal band, temp. Gul. & Mar. compoſed ſundry airs publiſhed in a collection entitled Tripla Concordia. He died in 1700, and lies buried in the church-yard of Richmond in Surrey. On his grave-ſtone he is ſtyled William Hall, a ſuperior violin.

CHAP. III.

HENRY HALL, born about the year 1655, the ſon of Capt. Henry Hall, of New Windſor, was educated in the royal chapel, and had for his laſt maſter Dr. Blow. His firſt promotion was to the place of organiſt of Exeter. After that he became organiſt of Hereford, and alſo a vicar choral in the ſame church. He died March 30, 1707, and lies buried under a ſtone inſcribed to his memory in the cloiſter of the college of the vicars of Hereford cathedral. He had a ſon of both his names, who was alſo organiſt of Hereford, and dying Jan. 22, 1713, was buried near his father in the abovementioned cloiſter. The ſimilar ſituation of theſe two perſons, and the ſmall difference of ſix years between the time of the death of both father and ſon, make it ſomewhat difficult to diſtinguiſh them, and this difficulty is increaſed by the additional circumſtance that each had a talent of poetry. The elder was a ſound muſician, and compoſed ſundry anthems, well known to thoſe who are converſant in church-muſic. He alſo wrote commendatory verſes to both books of the Orpheus Britannicus: in thoſe to the firſt are theſe lines, which beſpeak him to have been a fellow-diſciple with Purcell under Blow, and conſequently the elder of the two.

'Hail! and for ever hail harmonious ſhade!
'I lov'd thee living, and admire thee dead.
'Apollo's harp at once our ſouls did ſtrike,
'We learnt together, but not learnt alike:

'Though equal care our maſter might beſtow,
'Yet only Purcell e'er ſhall equal Blow:
'For thou, by heaven for wondrous things deſign'd,
'Left'ſt thy companion lagging far behind.'

Prefixed to the Amphion Anglicus are commendatory verſes, ſubſcribed Henry Hall, organiſt of Hereford, addreſſed to his eſteemed friend Dr. Blow upon publiſhing his book of Songs, upon which it may be obſerved that as they are written in a very familiar ſtyle, and contain not the leaſt intimation that the relation of maſter and ſcholar ever ſubſiſted between them, it is to be inferred that theſe were written by the younger Hall. The following are the concluding lines of this addreſs.

'Thus while you ſpread your fame, at home I ſit,
'Amov'd by fate, from melody and wit,
'The Britiſh bard on harp a Treban * plays,
'With grated ears I ſaunter out my days;
'Shore's moſt harmonious tube ne'er ſtrikes my ear†,
'Nought of the bard beſides his fame I hear:
'No chanting at St. Paul's regales my ſenſes,
'I'm only vers'd in Uſum Herefordenſis.
'But if by chance ſome charming piece I view,
'By all careſs'd becauſe put forth by you;
'As when of old, a knight long loſt in love,
'Whoſe Phillis neither brine nor blood cou'd move,
'Throw's down his lance, and lays his armour by,
'And falls from errantry to elegy:
'But if ſome mighty hero's fame he hears,
'That like a torrent all before him bears,
'In haſte he mounts his truſty ſteed again,
'And led by glory, ſcow'rs along the plain;
'So I with equal ardour ſeize my flute,
'And ſtring again my long-neglected lute.'

The above lines are far from being deſtitute of merit, but there are verſes of the ſame author that have gained him a rank among our

* Probably a kind of tune peculiar to the harp.
† The trumpet of Serjeant Shore, who is mentioned page 521 of the preceding volume.

poets.

poets. A ballad of his on the Jubilee in 1700 found its way into a collection in two volumes, printed by Lintot, and called Pope's Miſcellany, as containing in it Windſor Foreſt, the Rape of the Lock, Eloiſa to Abelard, and other of his beſt poems; and in a collection entitled the Grove, conſiſting of original poems and tranſlations by Walſh, Donne, Dryden, Butler, Suckling, and others, publiſhed in 1721 *, are as many of Hall's poems as probably could be found. Among them is that well known ballad beginning 'All in the land 'of cyder,' and theſe verſes that follow, addreſſed to Mr. R. C. who every year ſent him a Dun a little before St. Paul's day.

'If rhime for rhino could atone,
'Or wit ſtave off an ardent dun,
'If words in ſweeteſt numbers choſe,
'Would but wipe off our ticking proſe,
'How bleſt a life would poets lead,
'And, ah! how punctual you'd be paid!
'But ſince the greateſt ſtroke of wit,
'Will not compound the meaneſt debt,
'Nor fifty feet in Congreve's muſe
'Tick with old Tranter † for two ſhoes;
'Nor all the rhymes great Dryden wrote,
'Prevail to truſt him for a coat;
'Know, Robin, I deſign you money,
'To face the fair now falling on you ‡.
'But of the Saints both great and ſmall,
'There's none torments me like Saint Paul,
'Who yearly perſecutes the poor,
'As he did Chriſtians heretofore:
'For ſtill about that holy tide,
'When folk to fair of Briſtol ride,
'More dunning bills to me are brought,
'Than e'er the Saint epiſtles wrote.
'But here the difference is, we ſee,
'He wrote to Heathens, they to me.

* In this collection are ſundry poems, written by Kenrick, a doctor both in divinity and phyſic. He wrote for Purcell thoſe two ſongs in the Orpheus Britannicus, 'When Teucer from his father fled,' and 'Neſtor who did to thrice man's age attain,' which are printed in the collection abovementioned.

† A ſhoemaker. ‡ Briſtol fair.

'Nor

'Nor can I blame their cleanly calling,
'So often from their faith for falling,
'Since many a one thro' fly deceivers
'Have been undone by being believers.
'But, Robin, this is not your caſe,
'Whom heav'n ſome coin has giv'n, and grace;
'Who gruff when ſober, bright when mellow,
'Art in the main a pretty fellow.'

In the ſame collection are the following lines of his on the Vigo expedition.

'Whilſt this bumper ſtands by me brim full of cydero,
'A fig for king Philip and Portocarrero;
'With the ſmoke of my pipe thus all my cares vaniſh,
'Whilſt, with their own ſilver, we purchaſe the Spaniſh *,
'And ſince the whole Flota is taken or ſunk, boys,
'We'll be, as becomes us, exceedingly drunk boys.'

Moſt of the muſical compoſitions with the name Henry Hall are to be aſcribed to the elder of the two of that name, for it is not clear that the younger was the author of any; and indeed it ſeems that his character of a muſician is loſt in that of a poet.

William Inglott, organiſt of the cathedral church of Norwich, ſhould have had a place in a preceding page, as having lived at the beginning of the laſt century; nevertheleſs, rather than omit it, a memoir of him is here inſerted. He lies buried in the above-mentioned cathedral, and, by an inſcription to his memory, ſeems to have been in his day a famous organiſt, at leaſt Dr. Croft may be ſuppoſed to have thought ſo when he repaired his monument, on which are the following lines:

'Here William Inglott organiſt doth reſt,
'Whoſe art in muſick this cathedral bleſt,
'For deſcant moſt, for voluntary all,
'He paſt on organ, ſong and virginall:
'He left this life at age of ſixty-ſeven,
'And here 'mongſt angells all ſings firſt in heav'n,

* Spaniſh tobacco: In Dr. Aldrich's ſmoaking catch the concluding words are 'a pipe of Spaniſh.'

'His

'His fame flies far, his name ſhall never die,
'See art and age here crown his memorie.

'Non digitis Inglotte tuis terreſtria tangis;
'Tangis nunc digitis organa celſa poli.

'Anno Dom. 1621.

'Buried the laſt day of December 1621. This erected the 15th day of June 1622.

'Ne forma hujuſce monumenti injuriâ
'Temporum penè deleti, diſpereat, exculpi
'Ornavit Gul. Croft, Reg. Capellæ in
'Arte Muſicâ Diſcipul. Præfectus.'

Simon Ives was a lay vicar in the cathedral of St. Paul, till driven from thence by the uſurpation, when he became a ſinging-maſter and a teacher in private families. He and Henry Lawes were made choice of to compoſe the airs, leſſons, and ſongs of the maſque preſented by the four inns of court before king Charles I. and his queen at Whitehall, on Candlemas night 1633 *. Many catches and rounds of Ives are to be found in Hilton's collection, and in Playford's Muſical Companion, as are alſo ſingle ſongs among the Ayres and Dialogues publiſhed in his time. He died in the pariſh of Chriſt Church, London, 1662. Whitelock in his Memorials gives him the character of an excellent muſician and a worthy man.

William King, organiſt of New College, Oxford, ſet to muſic Cowley's Miſtreſs, and publiſhed it with this title, 'Poems of Mr. 'Cowley and others compoſed into ſongs and ayres, with a thorough-'baſſe to the Theorbo, Harpſecon, or Baſe-violl.' fol. Oxford 1668.

Robert King, bachelor in muſic, of Cambridge, 1696, one of the band of William and Mary. He compoſed ſundry airs printed in the Tripla Concordia; and ſet to muſic many ſongs printed in the Theater of Muſic.

John Lenton, one of the band of king William and queen Mary, was a maſter of the flute. He compoſed and publiſhed, in conjunction with Mr. Tollet, hereafter mentioned, a work entitled 'A con-

* See vol. IV. page 50.

'ſort

'ſort of muſick in three parts.' Some catches of his compoſition are printed in the Pleaſant Muſical Companion.

HENRY LOOSEMORE, bachelor in muſic of Cambridge, 1640, and organiſt firſt of King's college, Cambridge, and afterwards of the cathedral of Exeter. He compoſed ſervices and anthems. One of this name, a lay ſinger or organiſt of Exeter cathedral, is ſaid to have built the organ which was erected in that church at the reſtoration.

GEORGE LOOSEMORE, bachelor in muſic of Trinity college, Cambridge.

ALPHONSUS MARSH was a gentleman of the chapel in the reign of Charles II. Sundry ſongs of his compoſition, as alſo of a ſon of his, of both his names, are extant in the Treaſury of Muſick, and other collections of that time.

JOHN NEWTON, doctor in divinity, and rector of Roſs in Herefordſhire, a perſon of great learning and ſkill in the mathematics, was the author of the 'Engliſh Academy, or a brief Introduction to the 'ſeven liberal Arts,' in which muſic, as one of them, is largely treated of. It was publiſhed in octavo, anno 1667. Vide Athen. Oxon. col. 632.

ROGER NIGHTINGALE, a clergyman, and one of the chapel at the reſtoration, was then an old man. He had been of the chapel to Charles I. and, even before the commencement of that king's reign, diſtinguiſhed as a ſinger. He dwelt with Williams, biſhop of Lincoln, at Bugden in Huntingdonſhire, the epiſcopal ſeat; and when that prelate was tranſlated to York, he took Nightingale with him to Cawood-caſtle, and, as a mark of his favour, gave him a leaſe worth 500l. to be ſold *.

FRANCIS PIGGOT, bachelor in muſic of the univerſity of Cambridge, 1698, and firſt organiſt of the Temple church. He ſucceeded Purcell as one of the organiſts of the royal chapel. An anthem of his, 'I was glad,' is extant in many cathedrals. He had a ſon, who ſucceeded him as organiſt of the Temple, and was alſo organiſt of Windſor chapel, but coming into a large fortune upon the deceaſe of a relation, Dr. John Pelling, rector of St. Anne, Weſtminſter, he re-

* Biſhop Williams was very beneficent to muſicians. Happening to hear ſome compoſitions of Michael Eſt, to whom he was quite a ſtranger, he ſettled an annuity on him for his life, moved by no other conſideration than his merit in his profeſſion. See vol. IV. page 25.

tired

tired to Windſor, and either reſigned his places, or did his duty by deputies.

John Reading, a ſcholar of Dr. Blow, was a lay vicar, and alſo maſter of the children in the cathedral church of Lincoln. Removing from thence, he became organiſt of the pariſh church of St. John, Hackney, and afterwards of St. Dunſtan in the Weſt, and St. Mary Woolnoth, London. He publiſhed a collection of anthems of his compoſition with this ſtrange title, 'By Subſcription a Book of new 'Anthems, containing a Hundred Plates fairly Engraven, with a 'Thorough Baſs figur'd for the Organ or Harpſicord with proper 'Retornels. By John Reading, Organiſt of St. John's Hackney; 'Educated in the Chapple Royal, under the late famous Dr. John 'Blow. Price 10. Shillings.' He died a few years ago in a very advanced age.

Vaughan Richardson, a ſcholar of Dr. Blow, and organiſt of the cathedral of Wincheſter. He publiſhed, in the year 1706, A Collection of Songs for one, two, and three voices, accompanied with inſtruments, and compoſed ſundry anthems, which are well known in moſt cathedrals.

Rosingrave, educated in the chapel royal, and a fellow diſciple of Purcell, became organiſt of Saliſbury, afterwards of Chriſt church Dublin. He had two ſons muſicians, one of whom, named Thomas, having been ſent by his father into Italy to ſtudy in the year 1710, returning to England, was elected organiſt of the pariſh church of St. George, Hanover-ſquare; the other remained in Ireland, and was his father's ſucceſſor.

Theodore Stefkins, one of the fineſt performers on the lute in his time, and as ſuch he is celebrated by Salmon in his Eſſay to the Advancement of Muſic. There were two other perſons of this name, Frederic and Chriſtian, ſons of the former, who were of the band of William and Mary; the latter was living in 1711.

William Thatcher, born at Dublin, and bred there under Randal Jewit, came into England and taught on the virginals before and after the reſtoration. He died in London about 1678.

Thomas Tollet. This perſon compoſed that well known ground known by his name; and publiſhed directions to play on the French flajolet. In conjunction with John Lenton, mentioned above, he compoſed and publiſhed about the year 1694, a work entitled

A Conſort of Muſick in three parts. A daughter of his was a dancer at Goodman's Fields playhouſe about the year 1728, when that theatre was firſt opened.

To theſe may be added the following names of famous organiſts, celebrated performers on particular inſtruments, and compoſers of muſic of various kinds, who flouriſhed during the above period.

Isaac Blackwell. This perſon compoſed ſongs, printed in a collection entitled 'Choice Ayres, Songs, and Dialogues to ſing to 'the Theorbo-lute and Baſs-viol,' fol. 1675. There are ſome compoſitions of his for the church in the books of the royal chapel, and in thoſe of Weſtminſter-abbey. Bowman, organiſt of Trinity college, Cambridge. James Cooper, organiſt of the cathedral of Norwich, and there buried. Cotton, alſo organiſt of the ſame cathedral, and there buried. William Davis, one of the choir, and maſter of the children of the cathedral of Worceſter. Edward and John Dyer, dancing-maſters by profeſſion, but both excellent muſicians; they lived about the time of the reſtoration, and had their dwelling in Shoe-lane, London. James Hart, a gentleman of the chapel in the reign of king William and queen Mary. James Hawkins, the father and ſon, the one organiſt of the cathedral of Ely, the other of that of Peterborough. William Hine, organiſt of Glouceſter. George Holmes, organiſt of Lincoln. Benjamin Lamb, organiſt of Eton college, and verger of the chapel of St. George at Windſor: He compoſed many anthems. John Moss, compoſer of ſundry ſongs in the Treaſury of Muſic. Norris, maſter of the children of the ſame cathedral of Lincoln.

Paisible, a famous maſter of the flute, and a compoſer for that inſtrument. Thomas Pleasants, organiſt of the cathedral of Norwich, and there buried. Charles Quarles, bachelor in muſic of Cambridge, 1698, and organiſt of Trinity college there. John Rogers, ſervant to Charles II. a famous luteniſt, lived near Alderſgate, and died about the year 1663. Anthony Wakely, organiſt of the cathedral of Saliſbury. John Walter, organiſt of the collegiate church of Eton, and one of the choir at Windſor. Thomas Wanless, bachelor in muſic of Cambridge, 1698, and organiſt of York cathedral. Thomas Williams, organiſt of St. John's college, Cambridge.

Giu-

Giuseppe Torelli, a native of Verona, academico filarmonico di Bologna, and a famous performer on the violin, was concert-maſter at Anſpach about the year 1703. After that he removed to Bologna, and became maeſtro di cappella in the church of San Petronio in that city. He compoſed and publiſhed ſundry collections of airs and ſonatas for violins, but the moſt conſiderable of his works is his eighth opera, publiſhed at Bologna by his brother, Felice Torelli after the death of the author, viz. in 1709, entitled 'Concerti 'groſſi con una paſtorale per il ſantiſſimo natale,' conſiſting of twelve concertos 'a due violini concertini, due violini ripieni viola a cem-'balo.' He is ſaid to have been the inventor of that noble ſpecies of inſtrumental compoſition the Concerto groſſo.

Zaccaria Tevo, a native of Sacca, a city in Sicily, a Franciſcan monk, bachelor in divinity, and a profeſſor or maſter of muſic in Venice, publiſhed in the year 1706, in quarto, a work entitled Il Muſico Teſtore, containing in ſubſtance the whole of what has been written on the ſubject by Boetius, Franchinus, Galilei, Merſennus, Kircher, and, in ſhort almoſt every other author on the ſubject of muſic. As the works of theſe have been mentioned in order as their names have occurred, there ſeems to be but little occaſion for a more particular account of Tevo's book than the following Index, containing the heads of the ſeveral chapters, will furniſh. Nevertheleſs it may be remarked that he is ſo liberal in his quotations from the Margarita Philoſophica of Gregory Reiſch *, that almoſt the whole of the tract on muſic therein contained is inſerted in the Muſico Teſtore of Tevo.

PARTE PRIMA.

Cap. I. Del Titolo dell' Opera.
Cap. II. Della Definitione, e Diviſione della Muſica.
Cap. III. Della Muſica mondana.
Cap. IV. Della Muſica humana.
Cap. V. Della Muſica Armonica.
Cap. VI. Della Muſica Metrica, e Ritmica.
Cap. VII. Della Muſica Organica.

* See the account of this book in vol. II. page 385.

Cap. VIII. Della Muſica Piana, e Meſurata.
Cap. IX. Della Muſica Teorica, & Inſpettiva.
Cap. X. Della Muſica Prattica, & Attiva.
Cap. XI. Dell' Inventione della Muſica.
Cap. XII. Della Propagatione della Muſica.
Cap. XIII. Qual foſſe l'Antica Muſica.
Cap. XIV. Quanto foſſe rozza l'Antica Muſica.
Cap. XV. Degl' effetti della Muſica.
Cap. XVI. Dell' inventione del Cantar in conſonanza.
Cap. XVII. Del detrimento della Muſica.
Cap. XVIII. A che fine ſi deve imparare la Muſica.
Cap. XIX. Qual ſii il vero Muſico.
Cap. XX. Della difeſa della Muſica, e Cantar moderno.

PARTE SECONDA.

Cap. I. Delle Voci, e ſuoni in Commune.
Cap. II. Della definitione delle Voci, e ſuoni.
Cap. III. Della formatione della Voce.
Cap. IV. Della varietà delle Voci, e Suoni.
Cap. V. Della formatione, e propagatione de ſuoni nell' Aria.
Cap. VI. Come vengono compreſe le voci, e ſuoni dal ſenſo dell' udito.
Cap. VII. Dell' inventione delle Figure Muſicali.
Cap. VIII. Del Tuono, e Semituono.
Cap. IX. Che coſa ſii Muſico intervallo.
Cap. X. Delli Tetracordi, e Generi della Muſica.
Cap. XI. Del Siſtema Greco, & antico, ſua inventione, e diviſione.
Cap. XII. Del Siſtema di Guido Aretino.
Cap. XIII. Del Siſtema principato comparato alle quattro Parti, & alla taſtatura dell' Organo.
Cap. XIV. Della Melopeia.
Cap. XV. Della proprietà del Canto.
Cap. XVI. Delle quattro parti Muſicali, e loro natura.
Cap. XVII. Delle Mutationi.
Cap. XVIII. Della Battuta.
Cap. XIX. Degl' Eſſempii di qualſivoglia Battuta.
Cap. XX. Degl' Affetti cauſati dalla modulatione delle Parti.

PARTE

PARTE TERZA.

Cap. I. Che ſii contrapunto, conſonanza, diſſonanza, numero ſonoro.
Cap. II. Delle conſonanze, e diſſonanze in particolare, e loro formatione in ordine Pratico.
Cap. III. Della conſideratione del Numero in ordine Armonico.
Cap. IV. Delle proportioni in ordine Armonico.
Cap. V. Delle dimoſtrationi delle conſonanze, e diſſonanze in ordine Teorico.
Cap. VI. Del modo di formare li Paſſaggi.
Cap. VII. Che non ſi poſſino fare due conſonanze perfette del medeſimo genere.
Cap. VIII. Delli Paſſaggi del Uniſono.
Cap. IX. Delli Paſſaggi della terza maggiore, e minore.
Cap. X. Delli paſſaggi della Quinta.
Cap. XI. Delli paſſaggi della Seſta maggiore, e minore.
Cap. XII. Delli paſſaggi dell' Ottava.
Cap. XIII. Delle diſſonanze in commune.
Cap. XIV. Delli paſſaggi della Seconda.
Cap. XV. Delli paſſaggi della Quarta.
Cap. XVI. Delli paſſaggi della Quarta ſuperflua, e della Quinta diminuta.
Cap. XVII. Delli paſſaggi della Settima.
Cap. XVIII. Delle Legature, e delle Sincope.
Cap. XIX. Delle due diſſonanze, e delle due Negre.
Cap. XX. Di alcune oſſervationi per le Parte di mezzo.

PARTE QUARTA.

Cap. I. Di alcune regole generali del Contrapunto.
Cap. II. Delle ſpetie del Contrapunto.
Cap. III. Modo di formare l'Armonial Teſtura a due, e più voci per Contrapunto ſemplice.
Cap. IV. Delli Tuoni, ò Modi Armoniali ſecondo gl' Antichi.
Cap. V. Delli Tuoni, ò Modi Armoniali ſecondo li Moderni.
Cap. VI. Del modo di formare il Contrapunto a due, e più voci, e delle ſue cadenze.

Cap.

Cap. VII. Delle regole per la formatione del Contrapunto ſopra il Baſſo.
Cap. VIII. Delle Cadenze degli otto Tuoni delli Moderni.
Cap. IX. Della natura, e proprietà delli Tuoni.
Cap. X. Del Contrapunto Fugato in genere.
Cap. XI. Della Fuga in particolare, e delle ſue Specie.
Cap. XII. Delle Imitationi.
Cap. XIII. Delli Duo, e Fughe per tutti li Tuoni.
Cap. XIV. Delli Canoni.
Cap. XV. Della formatione di più ſoggetti.
Cap. XVI. Delli Contrapunti doppii.
Cap. XVII. Del modo di rivoltare le Parti, e Soggetti.
Cap. XVIII. Del modo di formare le Compoſitioni con Voci, & Iſtrumenti.
Cap. XIX. Della Muſica Finta, e Traſportatione delli Tuoni.
Cap. XX. & Ultimo. Congedo dell' Auttore al ſuo Muſico Teſtore.

It has already been remarked of the ſeveral treatiſes on muſic by Italian authors, from the time of Franchinus downwards, that the latter have for the moſt part been but repetitions of the former; and this might be objected to Tevo's book; but when it is conſidered that notwithſtanding the copiouſneſs of the ſubject, it is conciſe, and at the ſame time perſpicuous, it may well be conſidered as a valuable abridgment, abounding with a great variety of learning and uſeful inſtruction.

CHAP. IV.

PIETRO TORRI, an Italian by birth, was, in the younger part of his life, chamber-muſician to the Margrave of Bareith; after that he became chapel-maſter of the great church at Bruſſels. It is ſaid that he was a diſciple of Steffani, which is probable, ſeeing that his compoſitions are chiefly duets and cloſe imitations of the ſtyle of that maſter. One of the moſt celebrated of his compoſitions of this kind is a duet entitled Heraclitus and Democritus, in which the affections of laughing and weeping are contraſted and expreſſed with ſingular art and ingenuity. He died about the year 1722. The fame of his excel-

excellence was very great throughout all Flanders; and it is ſaid that in queen Anne's time, while we were at war with the French, his houſe being in ſome danger, the duke of Marlborough gave particular orders that it ſhould be protected from violence; in gratitude for which inſtance of generoſity, he preſented the duke with a manuſcript, containing ſome of the moſt valuable of his compoſitions, which are yet remaining in the family library.

About the beginning of the preſent century muſic flouriſhed greatly under the patronage of the emperor Leopold, who was himſelf not only a judge, but a great maſter of the ſcience; as an evidence whereof there are yet extant many compoſitions made by him for the ſervice of his own chapel. He was a great friend of Kircher, as alſo to Thiel of Naumburg, mentioned in the preceding volume, page 233. To the latter he made many preſents in reward of his excellent compoſitions.

The anonymous author of the life of this prince, publiſhed at London in 1708, in the character which he gives of him, ſpeaks particularly to his affection for muſic, and repreſents the perſonal indignities, to which his love of it ſometimes expoſed him, in the following paſſage.

'This perſon was verſed in moſt of the ſpeculative ſciences, and 'underſtood muſick to perfection, and had ſeveral pieces of his own 'compoſing ſung in his own chapel, and therefore he had ſeveral 'muſicians, eſpecially Italians, about him, who ſhewed themſelves 'very inſolent upon divers occaſions, and more than once refuſed to 'ſing in the face of the emperor himſelf and his court, upon pre'tence their ſalaries were not well paid them; and this, upon a re'preſentation to his Imperial majeſty, what puniſhment they de'ſerved, gave him occaſion jeſtingly to anſwer, that theſe fellows, 'when they are deprived of their virility, might at the ſame time 'loſe part of their brains. The impertinence of theſe eunuchs may 'be judged of by the behaviour of one of them a little before the 'emperor's death. This perſon crouding into the chapel where he 'had at that time no part of the muſic, and preſſing upon a foreign 'knight to make way for him, which the other was not forward to 'do, the eunuch angrily ſaid to him, "Ego ſum Antonius M. Mu"ſicus ſacræ Cæſareæ majeſtatis."

The principal muſicians in the court of the emperor Leopold were, his

his chapel-maſter Fux and his vice chapel-maſters Caldara and Ziani, all three very great men, but differently endowed, the firſt being a theoriſt, the others mere practical muſicians. Here follows an account of them ſeverally.

Johann Joseph Fux was a native of Stiria, a province of Germany in the circle of Auſtria. In 1707 he publiſhed at Nuremberg a work of his compoſition entitled 'Concentum muſico-inſtrumentale in 7 partitas diviſum,' and alſo compoſed an opera called Eliza, for the birth of the empreſs Elizabeth Chriſtiana, which was printed at Amſterdam by Le Cene. But he is better known to the world by his 'Gradus ad Parnaſſum, ſive manuductio ad compoſitionem muſicæ regularem, methodo novâ ac certâ, nondum antè tam exacto ordine in lucem edita,' printed in the year 1725, and dedicated to the emperor Charles VI. who defrayed the whole expence of the publication. This work is printed in a folio volume, divided into two books, and merits particular notice.

In the preface he gives as reaſons for writing his book, that many learned men have written on the ſpeculative part of muſic, but few on the practice *, and that the precepts of theſe latter are not ſufficiently clear: For theſe reaſons he ſays, and farther becauſe many young ſtudents of his acquaintance had teſtified an ardent deſire of knowledge in the ſcience, but were not able to attain it for want of proper inſtructors, he at firſt gave lectures to ſuch, and continued ſo to do for near thirty years, during which time he had ſerved three emperors of the Romans. At length recollecting that ſentiment of Plato recorded by Cicero, viz. that we were not born for ourſelves, but for our country, our parents, and our friends, he determined to give his labours to the world, and now offers them to the public, with an apology for the work, that he was frequently interrupted in the progreſs of it by ſickneſs, and the neceſſary attendance in the diſcharge of his function.

The firſt book is altogether ſpeculative, its principal ſubject being number, with the proportions and differences thereof. The proportions that reſpect muſic the author makes to be five, namely, multiple, ſuperparticular, ſuperpartient, multiple-ſuperparticular, and multiple-ſuperpartient.

* In this aſſertion Fux is groſsly miſtaken: Franchinus, Zarlino, Zaccone, Artuſi, Berardi, the elder Bononcini, Gaſparini, and many others, whom we have enumerated, have written expreſsly on the ſubject of practical muſic.

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The diviſion of proportion he ſays is threefold, namely, into arithmetical, harmonical, and geometrical, of all which an explanation has been given in the foregoing part of this work. He next deſcribes the ſeveral operations for the multiplication, addition, and ſubtraction of ratios; applying the rules laid down by him to the diſcovery of the ratios of the ſeveral intervals contained in the octave.

Towards the concluſion of this book the author obſerves that the genera of the ancient Greeks were three; but that the moderns had reſtrained them to two, namely, the diatonic and chromatic, the commixture of which he ſays he does not diſapprove: But he moſt earneſtly diſſuades the muſicians of his time againſt the uſe of the mixed genus in the compoſition of church-muſic, having, as he ſays, by long practice and experience found that the diatonic alone is moſt ſuitable to this ſtyle.

The ſecond book is written in the form of a dialogue, the interlocutors in which are Aloyſius a maſter, and Joſeph a diſciple. The author's reaſon for aſſuming thoſe names is to be found in the preface, where he ſays that by Aloyſius he means Prænestinus or Paleſtrina, to whom he owns himſelf indebted for all his knowledge in muſic, and whoſe memory he profeſſes to reverence with the moſt pious regard; wherefore we are to underſtand by Joſeph, Fux himſelf, whoſe Chriſtian names were John Joſeph.

In this converſation the author, in the perſon of Aloyſius, delivers the precepts of muſical compoſition, beginning with ſimple counterpoint, i. e. that which conſiſts in the oppoſition of note to note, with various examples of compoſitions on a plain-ſong in two and three parts. From thence he proceeds to the other kinds, explaining as he goes along the uſe of the diſſonances. From ſimple he proceeds to florid counterpoint, the doctrine of which he illuſtrates by a variety of exerciſes in four parts on a given plain-ſong.

Having delivered and illuſtrated by examples the precepts of counterpoint, the author goes on to explain the doctrine of fugue, which denomination he contends is applicable only to thoſe compoſitions, where a certain point is propoſed by one part, and anſwered by another, in intervals preciſely the ſame, that is to ſay, ſuch as may be proved by the ſolmiſation. This obliges him to lay down the order in which the tones and ſemitones ſucceed each other in the ſeveral modes or keys, and terminates in a very obvious diſtinction between fugues

properly ſo called, in which the points in the ſeveral parts ſolfa alike, and thoſe other where the ſolmiſation is different; theſe latter, though to the eye they may appear fugues, being in fact no other than imitations *.

This explanation of the nature of fugue in general, is ſucceeded by rules for the compoſition of fugues in two, three, and four parts, and of double counterpoint, a kind of compoſition ſo conſtructed, as that the parts are converted the one into the other; that is to ſay, the upper becoming the under, and è converſo; with many other varieties incident to this ſpecies, ſuch as diminution, inverſion, and retrograde progreſſion.

At the end of this diſcourſe on fugue Aloyſius reprehends very ſeverely the ſingers in his time for thoſe licentious variations which it was the practice with them to make.

Diſcourſing on the modes, he cites a paſſage from Plato in his Timæus, to ſhew that the muſic of the ancient Greeks was originally very deficient in reſpect of the number of the intervals. He ſays that the ancient modes borrowed their names from thoſe countries in which they were reſpectively invented or moſt in uſe, but that the true diſtinction between them ariſes from the different ſucceſſion of the tones and ſemitones in each, from the uniſon to the octave. In ſhort, he ſuppoſes the modes and the ſpecies of diapaſon to be correlative, and making the latter to be ſix in number, viz. D, E, F, G, A, C, he pronounces that, notwithſtanding other authors reckon more, the modes are in fact only ſix †.

But here it is to be noted, that he admits of the diſtinction of the modes into authentic and plagal, the firſt of which two claſſes conſiſts in the harmonical, the other in the arithmetical diviſion of the diapaſon; and had he admitted B as a ſpecies of diapaſon, he would, agreeable to the ſentiments of Glareanus, Zarlino, Artuſi, and moſt of the ſucceeding writers, have brought out twelve modes, that is to ſay, ſix authentic, and ſix plagal; inſtead of which latter he gives but five, namely, C, D, E, G, A, paſſing over F, as incapable of an

* This diſtinction is very accurately noted in Dr. Pepuſch's Short Introduction to Harmony.

† The ſpecies of diateſſaron are three, and of diapente four; and theſe added together form ſeven ſpecies of diapaſon. See vol. I. page 350; and Walliſii Append. in Ptolemæi Harmonicis, 4to. page 310, 311.

arith-

arithmetical diviſion, by reaſon of the tritone ariſing at b. So that upon the whole he makes but eleven modes, agreeing in this particular with no one author that has written on the ſubject of muſic.

For the diſtinction between the authentic and plagal modes he cites the opinion of Zarlino, who ſays that the beginnings and endings, or cloſes, are the ſame in both, and that the ſole difference between them conſiſts in the nature of the modulation, which in the authentic modes is in the acute, and in the plagal in the grave part.

Having before aſſumed that there are but ſix ſpecies of diapaſon or octave; and having juſtly remarked that the diſtinction of authentic and plagal reſpects chiefly the eccleſiaſtical tones; he proceeds to point out, by means of the flat and ſharp ſignatures, ſeveral ſucceſſions of tones and ſemitones, which he ſays are tranſpoſitions from the ſeveral modes: A needleſs labour as it ſeems, ſeeing that the uſe of ſix modes, in the ſenſe in which the term is ſtrictly underſtood, is unknown to the moderns, who look upon the word as ſynonymous with the word key; and of theſe there ſeem to be in nature but two, viz, thoſe whoſe reſpective finals are A and C *, the one having its third minor, and the other major; and into one or other of theſe all that variety of keys, included under the denomination of Muſica ficta, or, as the Italians call it, Muſica finta, that is to ſay, feigned muſic, are demonſtrably reſolvable.

Towards the concluſion of his work he treats of the eccleſiaſtical ſtyle, which he ſays is of two kinds, to wit, that of the chapel, and that proper for a full choir: With reſpect to the former he obſerves that in the primitive times the divine offices were ſung without the aid of inſtruments; and that the ſame practice prevails in many cathedral churches, and alſo in the court of the emperor during the time of Lent. But that notwithſtanding the primitive practice, the organ, and a variety of other inſtruments were introduced into the chapel ſervice, and continued to be uſed, with the exceptions above noted, in his time. He recommends in the compoſition of muſic for the ſervice of the chapel, the pure diatonic genus, without any mixture of the chromatic, and celebrates Paleſtrina as the prince of compoſers in the chapel ſtyle, referring to a motet of his, 'Ad te 'Domine levavi animam meam,' as a compoſition admirably adapted to the ſenſe of the words, and in other reſpects moſt excellent.

* Vide ante, Vol. I. pag. 164, et ſeq.

After this he gives ſome directions for compoſitions for the chapel, wherein the organ and other inſtruments are employed. In theſe he ſays the reſtrictions are fewer than in the former; and adds, that the firſt and ſecond violin parts ſhould ever be in the uniſon with the cantus, as the trumpets are with the altus and tenor.

Of the mixed ſtyle, or that which is proper for a full choir, he ſays but little, and proceeds to the recitative ſtyle, for compoſing in which he gives a few general rules; and is moſt particular in pointing out thoſe reſts and clauſules which beſt correſpond with the points or ſtops in written ſpeech, namely, the comma, ſemicolon, colon, and period; as alſo with the notes of interrogation and admiration, and with theſe he concludes his diſcourſe.

Upon a careful ſurvey of this work of Fux, it may be ſaid to be ſui generis, for it is of a claſs a little ſuperior to thoſe many introductions to muſic, heretofore mentioned to have been written for the inſtruction of children, and publiſhed in Germany above two centuries ago, under the titles of Enchiridion Muſicæ, Muſicæ Iſagoge, Erotemata Muſicæ, Compendium Muſices *, &c. and greatly below thoſe more elaborate works that treat of the ſcience at large.

Antonio Caldara, one of the vice-chapel-maſters of the emperor Leopold, under Fux, is celebrated for the ſublimity of his ſtyle, which he has manifeſted in two oratorios of his compoſition, the one entitled Giuſeppe, performed in the year 1722; the other 'Il Ré del 'dolore, in Gieſu Criſto Signor noſtro, coronato di ſpine.' He publiſhed two operas of ſonatas for two violins and a baſs, printed at Amſterdam, and 'Cantate da Camera à voce ſola,' printed at Venice.

Marc Antonio Ziani, the other vice-chapel-maſter of the emperor Leopold, compoſed ſundry operas and oratorios, which, being extant only in manuſcript, are no where to be found but in the collections of the curious, though there are ſonatas of his extant, printed by Roger. The three perſons above named are ſpoken of in terms of great reſpect in a collection of Letters from the Academy of Ancient Muſic at London to Sig. Antonio Lotti of Venice, with his anſwers and teſtimonies, publiſhed at London 1732.

Antonio Lotti was organiſt of the ducal chapel of St. Mark at Venice. In the year 1705 he publiſhed at Venice, and dedicated to the emperor Joſeph, a work entitled 'Duetti Terzetti e Madrigali.'

* See vol. III. page 102, et ſeq.

In

In this collection is a madrigal for five voices, inſcribed 'La Vita 'Caduca,' beginning 'In una Siepe ombroſa.' The hiſtory of this compoſition is attended with ſome peculiar circumſtances: The words of it were written by Abbate Pariati, and the muſic to it compoſed at his requeſt: In return for ſome compoſitions of Ziani, Lotti ſent to that maſter a copy of this madrigal, which he cauſed to be ſung before the emperor Leopold, who highly approved of it; upon which Lotti determined to publiſh his Duetti Terzetti, &c. and dedicated it to the emperor; but he dying before it was finiſhed, he dedicated it to the emperor Joſeph, who honoured him with a preſent cuſtomary on thoſe occaſions, a gold chain and medal.

Many years after the publication of the book, this madrigal was produced in manuſcript in the Academy of Ancient Muſic at London, as a compoſition of Giovanni Bononcini, then reſident here. But it being known to ſome of the members that it had been publiſhed among other of Lotti's works, Bononcini's title to it was diſputed; and he refuſing to clear up the matter, an appeal was made to the author himſelf, he being then living, which terminated in the utter confuſion of Bononcini and his adherents. The particulars of this controverſy will be given in a ſubſequent page, among other tranſactions of the Academy of Ancient Muſic.

Excepting the above work, we know of no compoſitions of Lotti in print, but there are very many in manuſcript, which ſhew him to have been a very fine compoſer of church-muſic. He married Signora Santini, a celebrated ſinger, who had appeared in moſt of the courts in Germany. Lotti was living at Venice in the year 1731, as appears by his correſpondence with the Academy abovementioned.

Francesco Conti, a celebrated theorbiſt, was, upon the deceaſe of Ziani, appointed vice-chapel-maſter to the emperor of Germany. He compoſed an opera entitled 'Archelao Rè di Cappadocia,' the words whereof were written by Abbate Pariati, as alſo the opera of Clotilda, performed at London in the year 1709.

The misfortunes of this perſon, ariſing from an inconſiderate indulgence of his reſentment, have excited compaſſion in ſome, who would otherwiſe perhaps have envied the reputation and honours which he enjoyed. In the year 1730, upon ſome provocation given him

him by a ſecular prieſt at Vienna, he revenged the inſult by blows, and was ſentenced to a moſt ſevere puniſhment. The particulars of his ſentence are contained in the following extract of a letter from Ratiſbon, dated October 19, 1730.

'Vienna, Sept. 10. The Imperial compoſer, Franc. Conti, in 'purſuance of a decree of a church-ban pronounced againſt him, 'was ſentenced to ſtand at the door of the cathedral church of St. 'Stephen. His Imperial majeſty indeed, with his uſual clemency, 'reduced the ſtanding three times to once only; but as he behaved 'ſo ill the firſt time of ſtanding in the preſence of many hundred 'people, he was ordered to ſtand again at the ſaid door the 17th of 'Sept. for the ſecond time, in a long hair coat, called a coat of pe-'nitence, between twelve peace-officers, forming a circle about him, 'with a black lighted torch in his hand, for an hour, which he is 'to do again on the 24th. His allowance is bread and water, ſo 'long as he is in the hands of the ſpiritual court, and as ſoon as he 'ſhall be delivered to the temporal he will be fined to pay 1000 flo-'rins to the clergyman he ſtruck, and all the coſts and damages be-'ſides, and to be impriſoned four years, and afterwards baniſhed for 'ever from the Auſtrian dominions, becauſe he behaved ſo rude and 'ſcandalouſly the firſt time of his ſtanding before the church door.

'The following epigram was made on this occaſion:

'Non ea muſa bona eſt nec muſica, compoſuiſti
'Quam Conti, tactus nam fuit ille gravis;
'Et baſſus nimium craſſus neque conſona clavis:
'Perpetuo nigras hic geris ergo notas.'

It evidently appears by the foregoing account of the progreſs of muſic, that among the moderns the great improvements both in ſcience and practice were made by the Italians; and that theſe were in general adopted by the Germans, the French, the Engliſh, and indeed almoſt every other nation in Europe. The French, even ſo early as the time of Charlemagne, appear to have been extremely averſe to innovations, at leaſt in their church-muſic; ſince that they have been very backward in adopting the improvements of their neighbours; and it was not till about the middle of the laſt century that muſic flouriſhed in any conſiderable degree among them. But

ſoon

ſoon after that time, in conſequence of the ſtudies of Merſennus, and the practice of Lully, a ſtyle was formed in France, which by other countries was thought worthy of imitation.

Of Cambert and Lully, Nivers and Broſſard, an account has already been given. Here follow memoirs of ſuch other French muſicians as are moſt diſtinguiſhed for ſkill either in the theory or practice of the ſcience.

CHAP. V.

HENRI DUMONT, chapel-maſter to Lewis XIV. is celebrated by the French writers as a maſterly performer on the organ. He was born in the dioceſe of Liege in 1610, and was the firſt French muſician that introduced thorough-baſs into his compoſitions. There are extant ſome of his motets, which are in great eſtimation; as alſo five grand maſſes, called royal maſſes, which are ſtill performed in ſome of the convents in Paris, and in many provincial churches of France. Dumont died at Paris in the year 1684.

MICHEL LAMBERT was born, in 1610, at Vivonne, a ſmall village of Poitou. He had an exquiſite hand on the lute, and ſung to it with peculiar grace and elegance. His merit alone preferred him to the office of maſter of the king's chamber muſic; upon which he became ſo eminent, that perſons of the higheſt rank became his pupils, and reſorted to his houſe, in which he held a kind of muſical academy. Lambert is reckoned the firſt who gave his countrymen a juſt notion of the graces of vocal muſic. His compoſitions however are of but ſmall account, conſiſting only of ſome little motets, muſic for the Leçons de Ténebres, and a collection containing ſundry airs of one, two, three, and four parts, with a thorough-baſs. Lambert had a daughter, who was the wife of Lully. He died at Paris in the year 1690.

GAUTHIER, ſurnamed the Elder, was alſo an admired French luteniſt. He, together with a couſin of his, Pierre Gauthier, mentioned in the next article, publiſhed a collection entitled 'Livre de tableau des pieces de Luth ſur différens modes.' The authors have added ſome rules for playing on this inſtrument. The principal pieces of the elder Gauthier are thoſe leſſons of his entitled l'Immor-

l'Immortelle, la Nonpareille, le Tombeau de Mezangeau. There was alſo a Denis Gauthier, who compoſed leſſons much admired by performers on the lute, of which the moſt eſteemed are thoſe entitled l'Homicide, le Canon, and le Tombeau de Lenclos.

Pierre Gauthier, a muſician of Ciotat, in Provence, was director of an opera company, which exhibited by turns at Marſeilles, Montpellier, and Lyons. He embarked at the Port de Cette, and periſhed in the veſſel, at the age of fifty-five, in 1697. There is extant of his compoſition a collection of duos and trios, which is much eſteemed.

Loulié, a French muſician, was the author of an ingenious and uſeful book, publiſhed in 1698 by Eſtienne Roger of Amſterdam, entitled 'Elements ou Principes de Muſique mis dans 'un nouvel ordre,' in which, after teaching the method of ſolmiſation according to the French manner, in which the ſyllable si is aſſumed for the laſt note of the ſeptenary, he explains the nature of tranſpoſition, and ſuggeſts the method of reducing muſic in any of the keys denoted by either the acute or grave ſignatures into the original or radical keys, from which they are reſpectively tranſpoſitions; which practice is explained at large vol. I. book II. chap. ii. of this work. A diſcovery the more worthy of notice, as ſome pains have been taken to conceal it *.

In the courſe of his work the author lays down an eaſy rule for the diviſion of the monochord, and aſſigns the proportions of the natural ſounds in the octave, diſtinguiſhing between the greater and leſſer tone. Towards the end of the book is a deſcription of an inſtrument called by him the Chronometer, contrived for the meaſuring of time by means of a pendulum. The form of the inſtrument, as exhibited by him, is that of an Ionic pilaſter, and is thus deſcribed by Malcolm in his Treatiſe of Muſick, page 407.

'The Chronometer conſiſts of a large ruler or board ſix foot or

* In Dr. Pepuſch's Short Introduction to Harmony is a whole chapter on the ſubject of tranſpoſition, referring to a plate with a diagram of ſix keys, viz. three with the minor, and three with the major third, with the flats and ſharps in order as they ariſe. Over this is a ſtave of lines which he calls the ſlider, with the letters ſignifying the cliffs placed thereon. To enable the ſtudent to reduce any tranſpoſition to its original key, he is directed to cut off the ſlider, and apply it to the diagram, which proceſs will terminate in the annihilation of the flat and ſharp ſignatures, and ſhew the original key from whence the tranſpoſition is made. For the reaſon of the whole the ſtudent is to ſeek; but the ſecret is revealed by Loulié in the twenty-ninth page of his book above mentioned.

'ſeventy-

'ſeventy-two inches long, to be ſet on end; it is divided into its 'inches, and the numbers ſet ſo as to count upwards; and at every 'diviſion there is a ſmall round hole, through whoſe center the line 'of diviſion runs. At the top of this ruler, about an inch above 'the diviſion 72, and perpendicular to the ruler, is inſerted a ſmall 'piece of wood, in the upper ſide of which there is a groove, hol-'lowed along from the end that ſtands out to that which is fixt in 'the ruler, and near each end of it a hole is made: Through theſe 'holes a pendulum chord is drawn, which runs in the groove; 'at that end of the chord that comes through the hole furtheſt from 'the ruler the ball is hung, and at the other end there is a ſmall 'wooden pin, which can be put in any of the holes of the ruler; 'when the pin is in the upmoſt hole at 72, then the pendulum from 'the top to the center of the ball, muſt be exactly ſeventy-two 'inches; and therefore whatever hole of the ruler it is put in, the 'pendulum will be juſt ſo many inches as that figure at the hole 'denotes. The manner of uſing the machine is this; the compoſer 'lengthens or ſhortens his pendulum till one vibration be equal to the 'deſigned length of his bar, and then the pin ſtands at a certain divi-'ſion, which marks the length of the pendulum; and this number 'being ſet with the clef at the beginning of the ſong, is a direction to 'others how to uſe the chronometer in meaſuring the time accord-'ing to the compoſer's deſign; for with the number is ſet the note, 'crotchet or minim, whoſe value he would have the vibration to be; 'which in briſk duple time is beſt a minim or half bar, or even a whole 'bar, when that is but a minim; and in ſlow time a crotchet. In 'triple time it would do well to be the third part, or half or fourth 'part of a bar; and in the ſimple triples that are allegro, let it be a 'whole bar. And if in every time that is allegro, the vibration is 'applied to a whole or half bar, practice will teach us to ſubdivide it 'juſtly and equally. And mind that to make this machine of uni-'verſal uſe, ſome canonical meaſure of the diviſions muſt be agreed 'upon, that the figure may give a certain direction for the length of 'the pendulum.'

Jean-Baptiste Moreau, a muſician of Angers, was led by his muſical talents to try his fortune in Paris; and having ſucceeded in a bold attempt to get unperceived into the cloſet of Madam the Dauphineſs Victoire de Baviere, who was fond of muſic, he had

the aſſurance to pull her by the ſleeve, and aſk permiſſion to ſing to her a little air of his own compoſing; the dauphineſs, laughing, permitted him; he ſung without being diſconcerted, and the princeſs was pleaſed. The ſtory came to the king, and he deſiring to ſee him, Moreau was introduced to his majeſty in the apartment of Madam Maintenon, and ſung ſeveral airs, with which the king was ſo well pleaſed, that he immediately ordered him to compoſe a muſical entertainment, which was performed at Marli two months after, and applauded by the whole court. He was alſo engaged to compoſe the interludes for the tragedies of Eſther, Athalie, Jonathas, and ſeveral other pieces for the houſe of St. Cyr. His chief excellence conſiſted in his giving the full force of expreſſion to all kinds of words and ſubjects aſſigned him. The poet Lainez, with whom he was intimate, furniſhed him with ſongs and little cantatas, which he ſet to muſic, but none of them are publiſhed.

Marc-Antoine Charpentier was ſuperintendant of the muſic of the duke of Orleans, and his inſtructor in the art of muſical compoſition. He has left ſeveral operas, one of which, viz. his Medèe, was in its time highly celebrated. He compoſed another called Philomele, which was thrice repreſented in the Palais Royal. The duke of Orleans, who had compoſed part of it, would not ſuffer it to be publiſhed. Charpentier died at Paris in 1704.

Louis Lully, and Jean-Louis Lully, ſons of Jean-Baptiſt Lully, were alſo muſicians. They compoſed in conjunction the muſic to the opera of Zephire & Flore, written by Michel du Boullai, ſecretary to the grand prior of Vendôme, and repreſented in the Academie Royal on the twenty-ſecond day of March, 1688. They alſo ſet the opera of Orpheus, written by the ſame perſon, and an opera called Alcide.

Pascal Colasse, chapel-maſter to Louis XIV. was born at Paris 1636. He was a pupil of Lully, and took him for his model in all his compoſitions, as the following lines teſtify:

Colaſſe de Lulli craignit de s'écarter,
Il le pilla, dit-on, cherchant à l'imiter.

But it is ſaid that whether he imitated Lully or not, his opera of Thetis and Peleus will always be eſteemed an excellent production. There are beſides of his compoſition, motets and ſongs. Colaſſe deſtroyed

ſtroyed both his fortune and health in an infatuated purſuit of the Philoſopher's Stone, and died at Verſailles in the year 1709.

N. ALLOUETTE, conductor of the muſic in the church of Notre Dame at Paris, is known for his motets, and a very fine Miſerere. Lully was his maſter.

GUILLAUME MINORET was one of the four maſters of, or compoſers to the chapel of Louis XIV. * He compoſed many motets, which, though greatly admired, have never yet been printed. Thoſe in greateſt eſteem are 'Quemadmodum deſiderat,' 'Lauda Jeruſalem Dominum,' 'Venite exultemus,' 'Niſi Dominus ædificaverit domum.' Minoret died in the year 1716 or 1717, in a very advanced age.

ANDRÉ CAMPRA, born at Aix in Provence in 1660, was at firſt a choriſter in the cathedral of that city, having for his inſtructor in muſic William Poitevin, preacher to that church. Soon after his leaving the choir he became diſtinguiſhed by his motets, which were performed in churches and private concerts, and ſo well received that they procured him the rank of director of the muſic in the Jeſuits' church at Paris, and ſome other preferment in that metropolis. His genius having been too much confined, while reſtrained to the narrow limits of a motet, he ſet himſelf to compoſe for the ſtage, and made the muſic to ſundry operas. His progreſs in this new courſe of ſtudy was anſwerable to his induſtry, and by following the manner of Lully he acquired a degree of excellence but little inferior. His Europe Galante, Carnaval de Veniſe, and Fêtes Venitiennes; his Ages, his Fragmen de Lulli, which are ballets, his operas of Heſione, Alcide, Telephé, Camille, and Tancrede, were greatly applauded, and are ſtill admired. The grace and vivacity of his airs, the ſweetneſs of his melody, and, above all, his ſtrict attention to the ſenſe of the words, render his compoſitions truly eſtimable.

* The others were Colaſſe, Lalande, and Coupillet. They were all choſen upon great deliberation, for upon the death of Dumont in 1680, or thereabouts, the king, inſtead of two compoſers for his chapel would have four; and to that end he directed circular letters to be ſent into all the provinces of France, inviting muſicians to Verſailles, in order to give proof of their abilities. Le Sueur was a candidate for one of the places, but loſt it by his unhappy ſetting of two words in a motet, and Coupillet ſucceeded by fraud; for after he was elected it was diſcovered that the compoſition by which he obtained the place was not his own, but the work of Deſmarets, a young man then unknown, but who afterwards became one of the firſt muſicians in France.

JEAN

Jean Gilles, of Taraſcon in Provence, was director of the muſic, or chapel-maſter in the church of St. Stephen in Tholouſe. He poſſeſſed the Chriſtian virtue of charity in ſo great a degree, and had ſuch a diſpoſition to relieve the diſtreſſes of others, as tended to the impoveriſhment of himſelf. He was a ſinger in the choir of the cathedral of Aix, and a fellow-pupil with the celebrated Campra, of William Poitevin, mentioned in the preceding article. Gilles's abilities ſoon became ſo conſpicuous, that Bertier, biſhop of Rieux, who particularly eſteemed him, ſolicited for him the place of chapel-maſter in the church of St. Stephen in Tholouſe, but the chapter had already conferred it on Farinelli*, who, on being told that Gilles was a candidate for it, ſought out his competitor, and obliged him to acquieſce in his reſignation of the office; an inſtance of generoſity equally honourable to both. There are of Gilles many fine motets; ſeveral of them have been performed in the Concert Spirituel at Paris with great applauſe, particularly his 'Diligam 'te.' But his capital work however is a Meſſe des Morts, in which at the firſt time of performing it he ſung himſelf.

Michel-Richard de Lalande, born at Paris in the year 1657, was the fifteenth child of his parents, and diſcovering in his infancy a ſtrong propenſity to muſic, he was entered a choriſter in the church of St. Germain l'Auxerrois, and was there diſtinguiſhed for the fineneſs of his voice. At the age of puberty his voice left him, but before that time, by diligent application, and frequently ſpending whole nights in practice, he attained to great perfection on various inſtruments; and on the violin in particular he played with great facility and judgment. Being thus qualified, he applied to Lully, requeſting to be taken into the opera; but being rejected, he broke his inſtrument, and renounced the uſe of it for ever. After this diſcouragement he betook himſelf to the organ and harpſichord, and was ſoon ſolicited to accept of ſeveral churches; but at length was choſen by the Duke de Noailles to inſtruct his eldeſt daughter. This nobleman, who never ſuffered any opportunity to eſcape him of bearing teſtimony to the merit of Lalande, embraced an occaſion of recom-

* This might poſſibly be that Farinelli already ſpoken of as concert-maſter or director of the muſic in the electoral palace of Hanover, and whom Mattheſon in his Vollkommenen Capellmeiſter expreſsly aſſerts to have been the uncle of Carlo Broſchi Farinelli, the famous ſinger in the opera at the Haymarket.

mending

mending him to Louis XIV. and did it with ſo much honeſt warmth, that the king choſe him to inſtruct his daughters Mademoiſelle de Blois, and Mademoiſelle de Nantes on the harpſichord. He frequently compoſed in obedience to the orders, and ſometimes even in the preſence of Louis, little muſical pieces; and ſo much was the king delighted with him, that he loaded him with favours. He enjoyed in ſucceſſion the two offices of muſic-maſter of the king's chamber, the two of compoſer, that of ſuperintendant of muſic, and the four offices of the royal chapel. His motets, which were always performed before Lewis XIV. and Lewis XV. with great applauſe, have been collected and publiſhed in two volumes in folio. The Cantate, the Dixit, and the Miſerere, are principally admired. He died at Verſailles in 1726.

J. Theobalde, called Theobaldo Gatti was born at Florence. It is ſaid of him, that, being charmed with the muſic of Lully, which had reached him even in his native country, he went to Paris to compliment that celebrated muſician; and in all his compoſitions ſtudied to emulate him, and at length diſcovered himſelf to be a meritorious pupil of that great man, by two operas which he cauſed to be repreſented in the Royal Academy of Paris, viz. Coronis, a paſtoral in three acts, the words by Monſ. Baugé; and Scylla, a tragedy, in five. He died at Paris in the year 1727, at an advanced age, having for fifty years been a performer on the baſs-viol in the orcheſtra of the opera, and was interred in the church of St. Euſtache.

Jean-François Lalouette, a diſciple of Lully, ſucceſſively conducted the muſic in the churches of St. Germain l'Auxerrois and Notre Dame. He compoſed many motets for a full choir, which are much admired; but none of his compoſitions have been publiſhed, except ſome motets for the principal anniverſary feſtivals, for one, two, and three voices, with a thorough-baſs. He died at Paris in 1728, at the age of ſeventy-five.

Marin Marais, born at Paris in 1656, made ſo rapid a progreſs in the art of playing on the viol, that Sainte-Colombe, his maſter, at the end of ſix months would give him no further inſtructions. He carried the art of playing on this inſtrument to the higheſt pitch of perfection, and was appointed one of the chamber-muſic to the king. Marais was the firſt that thought of adding to the viol three ſtrings of braſs wire to deepen the tone. He compoſed ſeveral pieces for the

viol, and ſundry operas, namely, Alcide, Ariane, Bacchus, Alcione, and Semelé, the moſt celebrated of which is the Alcione. There is a tempeſt in it particularly admired, and which produces an aſtoniſhing effect; a rumbling and doleful ſound joining with the ſharp notes of a flute and other inſtruments, preſents to the ear all the horrors of a tempeſtuous ocean, and the whiſtling of the wildeſt winds. His works bear the pregnant marks of a fertile genius, united to an exquiſite taſte and judgment. This celebrated muſician died in 1728, in the Fauxbourg S. Marceau, and lies buried in the church of St. Hyppolite: He has left behind him of his compoſition three collections of pieces for the baſs-viol*.

Elisabeth-Claude-Jacquette de la Guerre, a female muſician, the daughter of Marin de la Guerre, organiſt of the chapel of St. Gervais in Paris, was born in that city in 1669, and inſtructed in the practice of the harpſichord, and the art of compoſition, by her father. She was a very fine performer, and would ſing and accompany herſelf with ſo rich and exquiſite a flow of harmony, as captivated all that heard her. She was alſo an excellent compoſer, and, in ſhort, poſſeſſed ſuch a degree of ſkill, as well in the ſcience as the practice of muſic, that but few of her ſex have equalled her. An opera of her compoſition, entitled Cephale & Procris, was repreſented in the Royal Academy of Paris in the year 1694, and is extant in print. She died in the year 1729, and lies buried in the church of St. Euſtache in Paris.

Salomon, a native of Provence, was admitted into the band of the chapel royal, to play on the baſs-viol, an inſtrument on which he excelled. This man, who was very plain and ſimple in his appearance, ſeemed to poſſeſs no other talent than that of playing with exactneſs and preciſion; yet he compoſed an opera intitled Medée & Jaſon, which was performed in the Royal Academy in 1713 with great applauſe, and is in print. At the firſt night of the repreſentation he went diſguiſed into the croud, and was a ſilent witneſs of the praiſes and cenſures paſſed upon the piece. Salomon died at Verſailes in the year 1731, being ſeventy years of age.

Jean-Louis Marchand, was a native of Lyons, and an organiſt of ſome church in that city; when, being very young, he would needs

* Catalogue de la Muſique, imprimée à Amſterdam chez Etienne Roger, page 42.

go

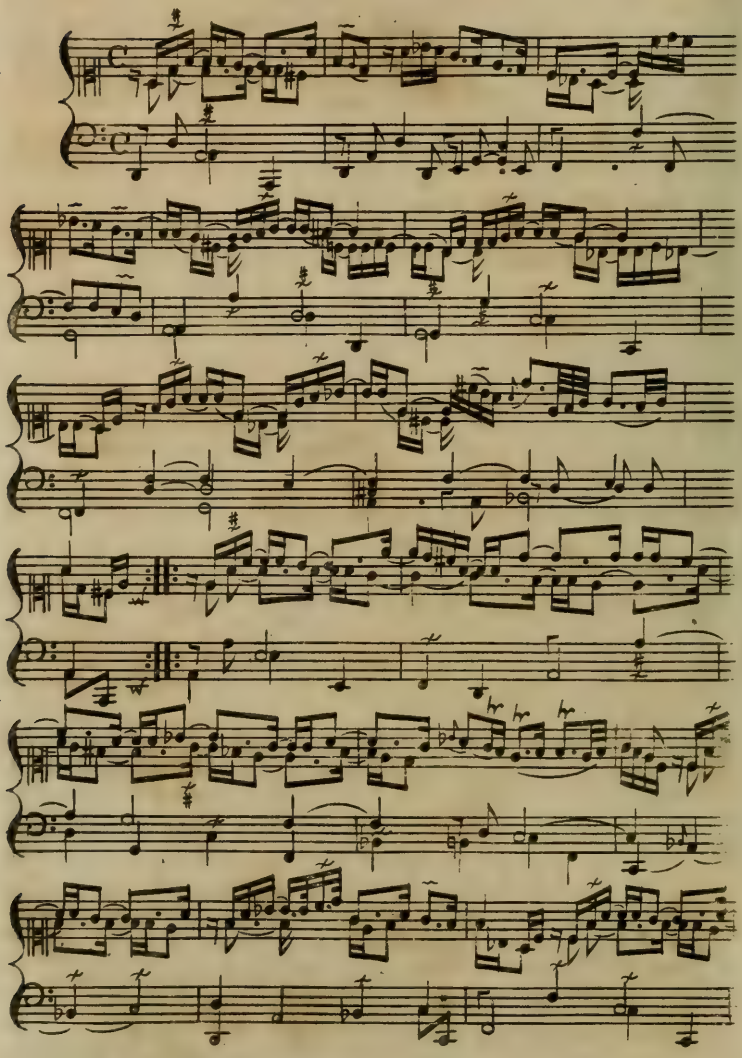
go to Paris, and ſtrolling as by accident into the chapel of the college of St. Louis le Grand, a few minutes before ſervice was to begin, he obtained permiſſion to play the organ; and ſo well did he acquit himſelf, that the Jeſuits taking pains to find him out, retained him amongſt them, and provided him with every requiſite to perfect himſelf in his art. Marchand would never give up his office in that college, though he was tempted to it by advantageous offers. He died at Paris in 1732, aged ſixty-three, and left of his compoſition two books of leſſons for the harpſichord, which are greatly admired.

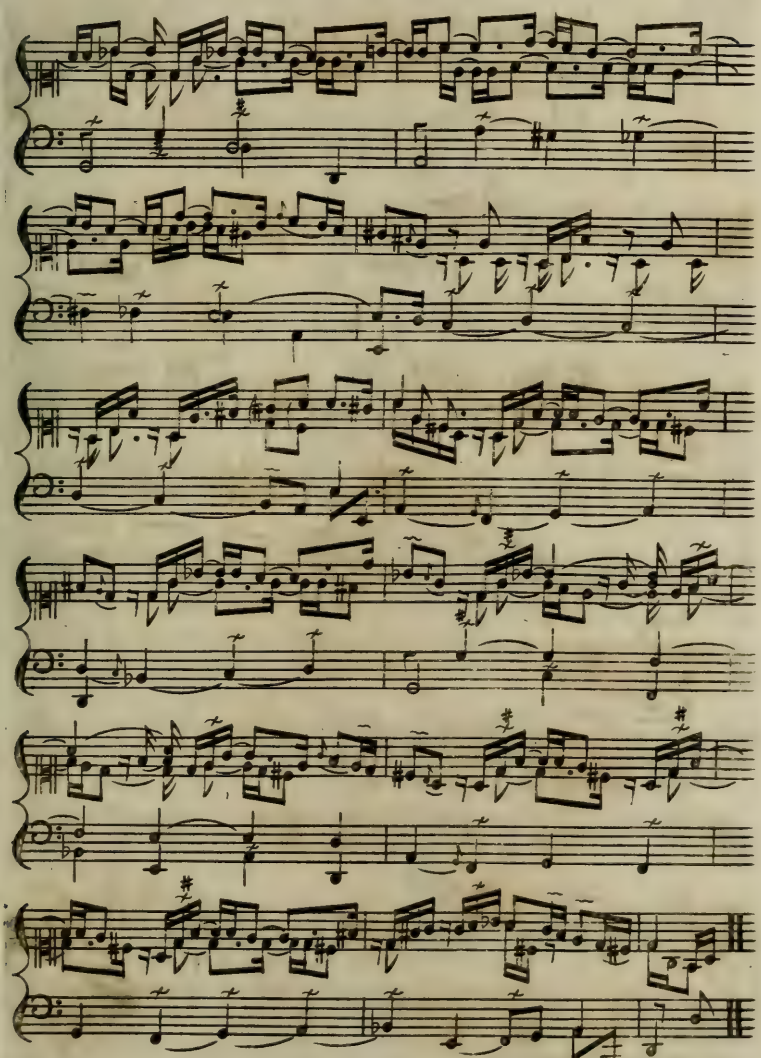
François Couperin, organiſt of the chapel to Louis XIV. and his ſucceſſor the late king, and alſo of his chamber-muſic, in which he had the charge of the harpſichord, was a very fine compoſer for this latter inſtrument.

The family of Couperin has produced a ſucceſſion of perſons eminent in muſic; the following is a brief account of it. There were three brothers of the name Louis, Francis, and Charles, natives of Chaume, a little town in Brie. Louis the eldeſt was become eminent for his performance on the organ, and in conſequence thereof obtained the place of organiſt of the king's chapel. In reward of his merit a poſt was created for him, namely, that of Deſſus-de-viole: He died about the year 1665, at the age of thirty-five, and has left of his compoſition three Suites of leſſons for the harpſichord, in manuſcript, which are to be found only in the collections of the curious.

Francis, the ſecond of the three brothers, was a maſter of the harpſichord, but no compoſer: He practiſed and taught his ſcholars the leſſons of his brother. At the age of ſeventy he had the misfortune to be overturned in a carriage in one of the ſtreets of Paris, and loſt his life by the accident. He had a daughter named Louiſa, who ſung and played on the harpſichord with admirable grace and ſkill, and who, notwithſtanding her ſex, was in the number of the king's muſicians, and in that capacity received an annual penſion or ſalary. She died in the year 1728 at about the age of fifty-two.

Charles, the youngeſt, was a celebrated organiſt: He died in 1669, leaving one ſon, namely, Francis Couperin, above ſpoken of, and who was indeed the glory of the family, being perhaps the fineſt compoſer for the harpſichord that the French have to boaſt of. The leſſons for this inſtrument, publiſhed by himſelf, make four volumes in folio; among them is one entitled 'Les Goûts réunis, ou l'Apothéoſe de Lulli & de Corelli,' and the following allemande, which may ſerve as a ſpecimen of his ſtyle.





The foregoing air is entitled 'Les Idées Heureuſes,' agreeable to the practice of the French compoſers of leſſons for the harpſichord. See the article Gauthier, ante, page 39.

This Couperin, whom we muſt call the younger Francis, died in 1733, aged ſixty-five, leaving two daughters, equally celebrated for their performance on that which appears to have been the favourite inſtrument of the family; the one a nun in the abbey of Maubuiſſon; the other is the ſucceſſor of her father in the charge of the harpſichord in the king's chamber, an employment, which, except in this inſtance, was never known to have been conferred on any but men.

CHAP. VI.

THE eſtabliſhment of the Royal Academy at Paris contributed greatly to the improvement of the French muſic; but it failed of anſwering the ultimate end of its inſtitution: It appears to have been the deſign of Cardinal Mazarine and Lewis XIV. to introduce a ſtyle in France, correſponding with that of the Italians; but for reaſons ariſing from the temper and genius of the people, or perhaps ſome other inſcrutable cauſes, it gradually deflected from its original, and in the ſpace of a few years aſſumed a character ſo different from that of the Italian muſic, that it afforded ground for a diſpute which of the two was entitled to the preference, and gave riſe to a controverſy which is ſcarcely yet at an end: It began as follows:

In the year 1704 was publiſhed a ſmall tract entitled 'Paralele des 'Italiens et des François, en ce qui regarde la Muſique et les Opera,' in which the pretenſions of each are thus ſtated.

On the part of the French it is aſſerted, that the French operas are, in reſpect of the poetry, regular coherent compoſitions, perfectly conſiſtent with the laws of the drama; and as to the muſic, that the French have the advantage of baſs voices, ſo proper in the characters of gods, kings, and heroes; that the French opera derives ſtill further advantages from the choruſſes and dances: That the French maſters excel thoſe of Italy in their performance on the violin,

lin, the hautboy, and the flute*; the latter of whom, ſays this author, have taught the inſtrument to lament in ſo affecting a manner in the mournful airs, and to ſigh ſo amorouſly in thoſe that are tender, that all are moved by them. Beſides theſe advantages he mentions others on the ſide of the French, as namely, their habits and their dances; he ſays that the Combatans and the Cyclopes in Perſeus, the Trembleurs and the Forgerons in Iſis, and the Songes Funeſtes in Atys, all operas of Lully, as well in reſpect of the airs, as of the ſtops adapted thereto by Beauchamp, are originals in their kind. And laſtly, that the conduct and œconomy of a French opera is through the whole ſo admirable, that no perſon of common underſtanding will deny that it affords a more lively repreſentation than the Italian; and that a mere ſpectator cannot but be much better pleaſed in France than Italy.

In behalf of the Italian muſic the author obſerves, that the language itſelf, abounding with vowels that are all ſonorous, whereas above half the French vowels are mute, or at leaſt are ſeldom pronounced, is more naturally adapted to muſic than that of the French. That in their reſpective compoſitions the invention of the Italians appears to to be inexhauſtible; that of the French narrow and conſtrained. That the French in their airs affect the ſoft, the eaſy, and the flowing; but that the Italians paſs boldly from ſharp to flat, and from flat to ſharp, venturing on the moſt irregular diſſonances, and the boldeſt cadences; ſo that their airs reſemble the compoſitions of no other nation in the world: And that a like boldneſs is diſcoverable in the Italian ſingers, who, having been taught from their cradles to ſing at all times, and in all places, ſing the moſt irregular paſſages with the ſame aſſurance as they would the moſt orderly, uttering every thing with a confidence that ſecures them ſucceſs. He ſays that the Italians are more ſuſceptible of the paſſions than the French, and by conſequence expreſs them more ſtrongly in their muſic; as an inſtance whereof the author refers to a ſymphony in a performance at the Oratory of St. Jerome at Rome, on St. Martin's day, in the year 1697, upon theſe two words, 'mille ſaette,' of which he ſpeaks to this purpoſe. 'The air conſiſted of disjoined notes, like 'thoſe in a jig, which gave the ſoul a lively impreſſion of an ar-

* Here the author celebrates as fine performers on the flute, Philbert, Philidor, Deſcoteaux, and les Hoteterres.

'row;

'row; and that wrought ſo effectually upon the imagination, that 'every violin appeared to be a bow, and their bows were like ſo 'many flying arrows darting their pointed heads upon every part of 'the ſymphony.' From ſimple airs the author proceeds to the conſideration of compoſitions in ſeveral parts, in which he ſays the Italians have greatly the advantage; for that whereas in the French muſic the melody of the upper part is only regarded, in the Italian it is ſo equally good in all the parts, that we know not which to prefer. He concludes his remarks on the general compariſon of the French and Italian muſic, with an obſervation that Lully was an Italian; and that he excelled all the muſicians in France, even in the opinion of the French themſelves; and that therefore to eſtabliſh an equality between the two nations, an inſtance ought to be produced of a French muſician who has in the like degree excelled thoſe of Italy; but this he ſays is impoſſible. He adds that Italy produced Luigi, Cariſſimi, Melani, and Legrenzi, and after them Scarlatti, Bononcini, Corelli, and Baſſani, who were living at the time of his writing, and charmed all Europe with their excellent productions.

From this general compariſon the author proceeds to one more particular, viz. that of the French with the Italian opera. He confeſſes that the French recitative is to be preferred to the Italian, which he ſays is cloſe and ſimple, with very little inflexion of the voice, and therefore too nearly approaches common ſpeech; but he ſays that accompanying their recitatives with ſuch fine harmony as the Italians uſe, is a practice not to be met with in any other part of the world whatſoever. Having mentioned in the foregoing part of his diſcourſe the advantage which the muſic of France derives from the number of baſs voices with which that country abounds, he obſerves that this is ſmall in compariſon with the benefit which the opera in Italy receives from the caſtrati, who are there very numerous; and on the comparative excellence of theſe over women, in reſpect of the ſweetneſs, flexibility, and energy of the voice, he expatiates very largely, adding, that whereas the voices of women ſeldom continue in perfection above twelve years, thoſe of caſtrati will continue for forty: He adds, that the latter are fitter in general to repreſent female characters than even women themſelves, for that they uſually look handſomer on the ſtage; as an inſtance whereof he mentions Ferini, who performed the part of Sybaris

baris, in the opera of Themiſtocles at Rome, in 1685. He ſays that all the towns in Italy abound with actors of both ſexes; and that himſelf once ſaw at Rome a man who underſtood muſic well; and who, though he was neither a muſician nor a comedian by profeſſion, but a procurator or ſolicitor, that had left his buſineſs in the carnival time to perform a part in the opera*, acquitted himſelf as an actor as well as either the French Harlequin or Raiſin could have done upon ſuch occaſion.

He ſays that the Italians have the ſame advantage over the French in reſpect of their inſtruments and the performers, as of their ſingers and their voices. That their violins are much larger ſtrung, and their bows longer†. That the arch-lutes of the Italians are as large again as the theorboes of the French, as are alſo their baſs-viols. That in Italy, youths of fourteen or fifteen play at ſight over the ſhoulders of perhaps two or three perſons ſtanding between them and the book, ſuch ſymphonies as would puzzle the beſt French maſters, and this correctly, without having the time meaſured to them; whereas nothing of the kind is to be ſeen at Paris. But the reaſon he gives for the exquiſite performance in the Italian bands is, that the greateſt maſters are not above appearing in them. 'I have,' ſays this author, 'ſeen Corelli, Paſquini, and Gaetani play all toge-'ther in the ſame opera at Rome; and they are allowed to be the 'greateſt maſters in the world on the violin, the harpſichord, and 'Theorbo or Arch-lute; and as ſuch they are generally paid 3 or '400 piſtoles a-piece for a month or ſix weeks at moſt; whereas in 'France the profeſſion of muſic is deſpiſed.'

He concludes his compariſon with a deſcription of ſome very extraordinary repreſentations on the Italian ſtage, of which he ſays he was an eye-witneſs; which deſcription is here given in the words of a very judicious perſon‡, the tranſlator of the book into Engliſh. 'To conclude all, the Italian decorations and machines are much 'better than ours; their boxes are more magnificent; the opening

* The name of the perſon here alluded to was Paciani, a man well known at Rome at the latter end of the laſt century; his performances on the theatre were gratuitous, and the mere reſult of his fondneſs for the profeſſion of an actor.

† The bow of the violin has been gradually encreaſing in length for theſe laſt ſeventy years; it is now about twenty-eight inches. In the year 1720, a bow of twenty-four inches was, on account of its extraordinary length, called a Sonata bow; the common bow was ſhorter; and by the account above given the French bow muſt have been ſhorter ſtill.

‡ Suppoſed to be Mr. Galliard.

'of the ſtage higher, and more capacious; our painting, compared to 'theirs, is no better than daubing; you will find among their deco- 'rations ſtatues of marble and alabaſter, that may vie with the moſt 'celebrated antiques in Rome; palaces, colonnades, galleries, and 'ſketches of architecture, ſuperior in grandeur and magnificence to 'all the buildings in the world; pieces of perſpective that deceive 'the judgment as well as the eye, even of thoſe that are curious in 'the art; proſpects of a prodigious extent, in ſpaces not thirty feet 'deep; nay, they often repreſent on the ſtage the lofty edifices of 'the ancient Romans, of which only the remains are now to be 'ſeen; ſuch as the Coloſſus which I ſaw in the Roman college in 'the year 1698*, in the ſame perfection in which it ſtood in the 'reign of Veſpaſian its founder; ſo that theſe decorations are not 'only entertaining but inſtructive.

'As for their machines, I cannot think it in the power of human 'wit to carry the invention farther. In the year 1697 I ſaw an 'opera at Turin, wherein Orpheus † was to charm the wild beaſts 'by the power of his voice: Of theſe there were all ſorts introduced 'on the ſtage; nothing could be more natural, or better deſigned; 'an ape among the reſt played an hundred pranks, the moſt divert- 'ing in the world, leaping on the backs of the other animals, 'ſcratching their heads, and entertaining the ſpectators with the 'reſt of his monkey-tricks. I ſaw once at Venice an elephant diſ- 'covered on the ſtage, when, in an inſtant, that great machine diſ- 'appeared, and an army was ſeen in its place; the ſoldiers having, 'by the diſpoſition of their ſhields, given ſo true a repreſentation of 'it, as if had been a real living elephant.

'The ghoſt of a woman, ſurrounded with guards, was introduced 'on the theatre of Capranica at Rome in the year 1698; this

* 'The Coloſſus the author mentions was painted by father Andrea Pozzo the Jeſuit, 'who, as well for his painting in the church of St. Ignatius belonging to his order, and 'other pieces, but eſpecially for his book of perſpective, in folio, printed at Rome, is wor- 'thily eſteemed as the firſt man in that kind, by all thoſe that have any ſkill in that ſcience.' The intelligent reader needs hardly be told that both in the paſſage above, and in this note, the tranſlator has miſtaken his author in rendering the word Coliſée Coloſſus, inſtead of Coliſeum, the name of the amphitheatre of Veſpaſian, the ruins whereof are yet to be ſeen at Rome.

† This opera of Orpheus was afterwards performed at Rome, but not ſucceeding, the undertakers were obliged to have recourſe to the opera of Roderigo, which they had preſented juſt before. This opera of Roderigo was compoſed by Franceſco Gaſparini, and was univerſally applauded. Both theſe were performed on the theatre della Pace, and the principal parts were done by Biſcione, Maurino, and Valentino, he who afterwards ſung in the opera in London.

'phantom

'phantom extending her arms, and unfolding her cloaths, was, with 'one motion, transformed into a perfect palace, with its front, its 'wings, its body, and court-yard, all formed by magical architecture; 'the guards striking their halberds on the stage, were immediately 'turned into so many water-works, cascades, and trees, that formed 'a charming garden before the palace. Nothing can be more quick 'than were those changes, nothing more ingenious or surprizing: 'And, in truth, the greatest wits in Italy frequently amuse themselves 'with inventions of this nature: People of the first quality entertain 'the publick with such spectacles as these, without any prospect of 'gain to themselves *. Signor Cavaliero Acciaioli, brother to the

* On this passage the English translator of the Parallel makes the following note. 'Besides the machines mentioned by the author in this place, we saw several others at 'Rome of the same Cavaliero Acciaioli's contrivance, as la Frescatane on the theatre of 'Torre di Nona, the Colonnato of Lapis Lazuli, the funeral in Penelope, and many 'more equally surprizing. Upon the theatre of Capranica the same artist contrived Il 'Gigante, &c. But the most famous of all on that theatre was the Intermede of Hell, 'in the opera of Nerone Infante, which I will endeavour to describe with as much bre-'vity as I am able, it being impossible to express it in such words as it deserves. At the 'sound of a horrid symphony, consisting of Corni, Serpentoni, and Regali, part of the floor 'of the stage opened and discovered a scene underneath, representing several caves full 'of infernal spirits, that flew about in a prodigious number, discharging fire and smoak 'at their nostrils, and their mouths: At some distance likewise was observed a great 'number of damned spirits, labouring under their several torments; and in another side 'was discovered the river of Lethe with Charon's boat, on board of which was Mercury, 'Cupid, and the soul of one who lately died for love. Upon their landing, a prodigious 'monster appeared, whose mouth opening, to the great horror of the spectators covered 'the front wings, and the remaining part of the stage: Within his jaws were discovered a 'throne composed of fire, and a multitude of monstrous serpents, on which Pluto sate, with 'a crown of fire on his head, and habited in other royal ornaments of the same nature. 'The singer that performed this part was one of those deep bases which, in the author's 'opinion are so rarely found in Italy. After Cupid had demanded justice of Pluto upon 'those old women, who in the preceding intermede, had cut his wings for making Agrip-'pina, Nero's mother, in love; and several other passages belonging to this intermede, 'the mouth of the monster closed, at which instant Cupid endeavouring to fly off was 'arrested by a little devil, who seized on his foot; upon which Cupid giving himself a 'little turn shot the devil with one of his darts; whereupon the devil was transformed 'into a curling smoke that disappeared by degrees, and Cupid escaped. After this the 'great monster expanding his wings began to move very slowly towards the audience; 'under his body appeared great multitudes of devils, who formed themselves into a bal-'let, and plunged one after another into the opening of the floor before mentioned; out 'of which a prodigious quantity of fire and smoak was discharged. After this the great 'monster being got as far as the musick-room, and whilst all the spectators were intent 'upon what was doing, and began to fear he would come into the pit, he was in an in-'stant transformed into an innumerable multitude of broad white butterflies, which flew 'all into the pit, and so low, that some of them touched the hats of several of the specta-'tors; at which some seemed diverted, and others were not a little terrified, till by de-'grees they lodged themselves on different parts of the theatre, and at length disappeared. 'During this circumstance, which sufficiently employed the eyes of the spectators, the

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'cardinal of that name, had the direction of thoſe on the theatre 'Capranica in the year 1698. This is the ſum of what can be of-'fered on behalf of the French or Italian muſick by way of parallel. 'I have but one thing more to add in favour of the operas in Italy, 'which will confirm all that has been already ſaid to their advantage; 'which is, that though they have neither choruſſes nor other diver-'ſions in uſe with us, their entertainments laſt five or ſix hours to-'gether *, and yet the audience is never tired; whereas after one of 'our repreſentations, which does not hold above half ſo long at moſt, 'there are very few ſpectators but what grow ſufficiently weary, and 'think they have had more than enough.'

The author of this diſcourſe, though he affected concealment, was ſoon after its publication diſcovered to be the Abbé Raguenet, a native of Rouen, the author of 'Les Monumens de Rome, ou deſcrip-'tion des plus beaux ouvrages de Peinture, de Sculpture, & d'Ar-'chitecture de Rome, avec des obſervations.' Paris, 1700 & 1702; 'L'Hiſtoire d'Olivier Cromwel,' and other works; upon which Monſ. Jean-Laurent le Cerf de la Vieuville de Freneuſe, undertook a refutation of the Parallel in three dialogues, entitled 'Comparaiſon 'de la Muſique Italienne, et de la Muſique François.' Brux. 1704.

The Comparaiſon conſiſts of three dialogues, in which the ſeveral paſſages in the Parallel that tend either to the praiſe of the Italian or the cenſure of the French muſic, are made to undergo a ſevere examination. In the Comparaiſon between the muſicians of the two countries, Charpentier and Colaſſe are oppoſed to Luigi, i. e. Paleſtrina, and Cariſſimi; Lully is placed above all competition, and Baſſani and Corelli below it. Of the compoſitions of the latter, he ſays that they are harſh and irregular, abounding with diſſonances; that

'ſtage was refitted, and the ſcene changed into a beautiful garden, with which the third 'act begun. This repreſentation was ſo extraordinary in its nature, ſo exactly performed, 'and ſo univerſally admired and applauded, that great numbers of foreigners came to 'Rome on purpoſe to behold it; and confeſſed when they had ſeen it, that it far exceed-'ed the expectations fame had given them of it. And it muſt be confeſſed it gave the 'ſpectators a more perfect inſtructive idea of hell, than 'tis poſſible for the moſt artful 'flowing fancy to delineate. So that the author was not miſtaken when he ſaid that theſe 'ſort of entertainments are no leſs inſtructive than agreeable.'

* The Italian operas do not uſually laſt five or ſix hours, as this author imagines, the longeſt being not above four: It is true that ſometimes at Vienna the late emperor Leopold would have operas of the length the author mentions, provided they were good, being a great admirer of the Italian muſic: Beſides he compoſed himſelf, and played on the harpſichord to perfection.

he

he has ſeen a piece of Corelli in which were fourteen fourths together, and that in the eleventh ſonata of his fourth opera the reader may diſcern twenty-ſix ſixths in ſucceſſion.

After a long eulogium on Lully, in which the moſt celebrated airs in his operas are pointed out, the author takes notice of a paſſage in the Parallel, in which the voices of the Italian caſtrati are compared to thoſe of nightingales; and of another that follows it, wherein it is aſſerted, that from the particular circumſtances that diſtinguiſh perſons of this kind, they are better actors of female characters than even women themſelves. To refute an aſſertion ſo wild as this, requires no great force of argument; nevertheleſs this author takes great pains to render it ridiculous, and has ſucceeded in the attempt.

To his inſtance of the Roman procurator, who left his employment in carnival time, and became an actor on the public ſtage, he oppoſes the example of Monſ. Deſtouches, whoſe profeſſion it ſeems was that of a ſoldier, un mouſquetaire, notwithſtanding which for his pleaſure he ſtudied muſic, and was the compoſer of many fine operas.

To that paſſage in the Parallel, in which the author aſſerts that he has ſeen at Rome, Corelli, Paſquini, and Gaetani perform together in the ſame opera, he anſwers, that at Paris the great maſters do the ſame; and that Rebel, Theobald, and La Barre were wont to appear in the orcheſtra, whenever a performance of their's required their attendance; and notwithſtanding that exquiſite piece of machinery deviſed by the Cavalier Acciaioli, mentioned in the Parallel, he ſays that the French are more ingenious than the Italians in repreſentations of this kind; and that in the decorations of the theatre they excel all other nations. And for this aſſertion, as alſo for the ſuperiority of the French machinery, he appeals to the teſtimony of Miſſon and St. Evremont, who both ſay ſomething to the ſame purpoſe.

At the end of the dialogues is a letter from the author to an anonymous friend, dated 3 April, 1704, to the ſame effect with the reſt of work.

It appears that the Abbé Raguenet replied to the Comparaiſon, and that Le Cerf defended it in an anſwer and two other pieces, which were reprinted ſome years after the firſt publication of them, and are extant in an edition of the Hiſtoire de la Muſique et de ſes Effets,

printed in the year 1725. Thus the controverſy ended as between the parties; but a French phyſician named Andri, who about the time wrote in the Journal de Sçavans, after commending the firſt of Le Cerf's publications, turned into ridicule the two laſt; upon which Le Cerf being greatly irritated, publiſhed a pamphlet entitled 'L'Art de décrier ce qu'on n'entend point; ou le Médecin Muſicien.' The piece was full as bitter as its title ſeemed to indicate, and it ſeems that its bitterneſs was its moſt remarkable characteriſtic; for Fontaine, upon reading of it, pronounced, that if any one deſerved to be called a complete fool, it was Le Cerf: But to qualify this ſevere cenſure, the Abbé Trublet, from whom this anecdote is taken, ſays that folly does not imply a total privation of reaſon and penetration; and that Le Cerf had a great ſhare of both; but that his great defect was that want of common ſenſe, which will ſometimes expoſe a man to the ridicule of his inferiors in underſtanding.

The ſucceſſion of eminent Engliſh muſicians from that period at which we were conſtrained to interrupt it by the above account, is as follows.

CHAP. VII.

JEREMIAH CLARK was educated in the royal chapel, under Dr. Blow, who entertained ſo great a friendſhip for him, as to reſign in his favour the place of maſter of the children and almoner of St. Paul's; and Clark was appointed his ſucceſſor in 1693, and ſhortly after he became organiſt of that cathedral. In July, 1700, he and his fellow-pupil were appointed gentlemen extraordinary of the royal chapel; and in 1704 they were jointly admitted to a place of organiſt thereof in the room of Mr. Francis Piggot. Clark had the misfortune to entertain a hopeleſs paſſion for a very beautiful lady in a ſtation of life far above him; his deſpair of ſucceſs threw him into a deep melancholy: in ſhort, he grew weary of his life, and on the fifth day of November, 1707, ſhot himſelf *.

* He was determined upon this method of putting an end to his life by an event, which, ſtrange as it may ſeem, is atteſted by the late Mr. Samuel Weeley, one of the lay-vicars of St. Paul's, who was very intimate with him, and had heard him relate it. Being at the houſe of a friend in the country, he took an abrupt reſolution to return to London: His friend having obſerved in his behaviour marks of great dejection, furniſhed him with a horſe and a ſervant. Riding along the road, a fit of melancholy ſeized him, upon which he alighted, and giving the ſervant his horſe to hold, went into a field, in a corner whereof

was

The compoſitions of Clark are few: His anthems are remarkably pathetic, at the ſame time that they preſerve the dignity and majeſty of the church ſtyle; the moſt celebrated of them are, 'I will love thee,' printed in the ſecond book of the Harmonia Sacra; 'Bow down 'thine ear,' and 'Praiſe the Lord, O Jeruſalem.'

The only works of Clark publiſhed by himſelf are leſſons for the harpſichord, and ſundry ſongs, which are to be found in the collections of that day, particularly in the Pills to purge Melancholy; but they are there printed without the baſſes. He alſo compoſed for D'Urfey's comedy of the Fond Huſband or the Plotting Siſters, that ſweet ballad air, 'The bonny grey-eyed morn,' which Mr. Gay has introduced into the Beggar's Opera, and is ſung to the words, 'Tis wo-'man that ſeduces all mankind.'

JOHN WELDON, a native of Chicheſter, had his inſtruction in muſic under John Walter, organiſt of Eton college, and afterwards under Henry Purcell: From Eton he went to Oxford, and was made organiſt of New College. On the ſixth day of January, 1701, he was appointed a gentleman extraordinary of the royal chapel; and in 1708 ſucceeded Dr. Blow as organiſt thereof. In 1715 upon the eſtabliſhment of a ſecond compoſer's place, Weldon was admitted to it*: He had been but a ſhort time in this ſtation

was a pond, and alſo trees; and began a debate with himſelf whether he ſhould then end his days by hanging or drowning. Not being able to reſolve on either, he thought of making, what he looked upon as chance, the umpire, and drew out of his pocket a piece of money, and toſſing it into the air, it came down on its edge and ſtuck in the clay: Though the determination anſwered not his wiſh, it was far from ambiguous, as it ſeemed to forbid both methods of deſtruction; and would have given unſpeakable comfort to a mind leſs diſordered than his was. Being thus interrupted in his purpoſe, he returned, and mounting his horſe, rode on to London, and in a ſhort time after ſhot himſelf. He dwelt in a houſe in St. Paul's church-yard, ſituate on the place where the Chapter-houſe now ſtands: Old Mr. Reading, mentioned in page 25 of this volume, was paſſing by at the inſtant the piſtol went off, and entering the houſe found his friend in the agonies of death.

* Upon the acceſſion of George I. to the crown, that prince, who was a lover of muſic, carried into execution the propoſal of Dr. Tillotſon, mentioned in the foregoing account of Blow, for an eſtabliſhment of two compoſers for the chapel; and made ſome other regulations for the improvement of the ſervice: Theſe appear by the following entries in the Cheque-book of the chapel royal.

'1715. His majeſty having been graciouſly pleaſed to add four gentlemen of the cha-'pel to the old eſtabliſhment, viz. Mr. Morley, Mr. George Carleton, Mr. Tho. Baker, 'and Mr. Samuel Chittle, and by virtue of four ſeveral warrants from the right rev. fa-'ther in God, John, lord biſhop of London, dean of his majeſty's chapel royal, I have 'ſworn and admitted the aforeſaid gentlemen, gentlemen in ordinary of his majeſty's cha-'pel royal, to enjoy the ſame, together with all priviledges and advantages thereunto be-'longing. Witneſs my hand this 8th day of Auguſt, 1715.

'Dan. Williams, clerk 'J. DOLBEN, Subdean.
'of the Cheque. 'Aug.

before he gave a ſpecimen of his abilities in the compoſition of the Communion-office, that is to ſay, the Prefaces, Sanctus, Gloria in excelſis, and Poſt-Communions; and alſo ſundry anthems, agreeable the condition of his appointment.

At the ſame time that Weldon was organiſt of the royal chapel, he was alſo organiſt of the church of St. Bride, London; and king George I. having preſented the pariſh of St. Martin in the Fields with an organ, Mr. Weldon, perhaps in compliment to the king, was choſen organiſt *.

The ſtudies of Weldon were for the moſt part in church-muſic; and we do not find that, like Lock and Purcell, and many others of his profeſſion, he ever compoſed for the theatre, except that in competition with two other maſters, namely, Daniel Purcell, John Eccles, and one Franck, or Franco, mentioned in page 4, of this volume, and perhaps many others, he ſet to muſic Mr. Congreve's maſque, the Judgment of Paris. The motive to this undertaking was an advertiſement in the London Gazette, offering rewards out of a fund of two hundred guineas advanced by ſundry perſons of quality, to be diſtributed in prizes to ſuch maſters as ſhould be adjudged to compoſe the beſt †. The largeſt was adjudged to Weldon, and the next to Eccles.

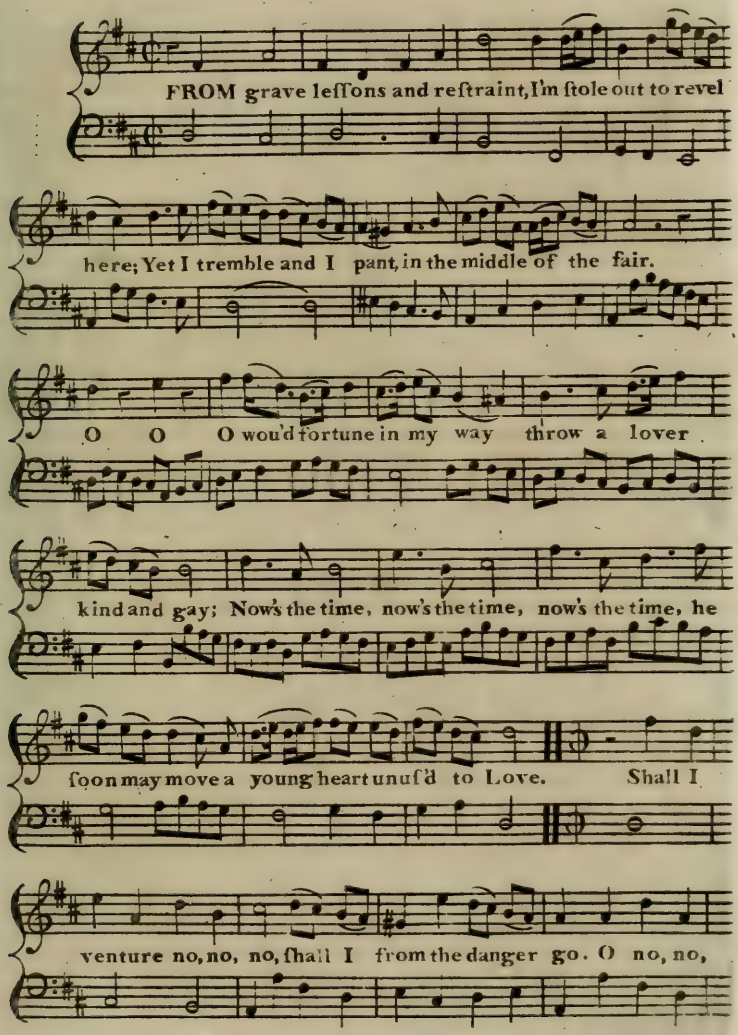
Some ſongs of Weldon's compoſition are to be found in a book entitled Mercurius Muſicus, and other collections; the following is yet remembered as a favourite air in its time.

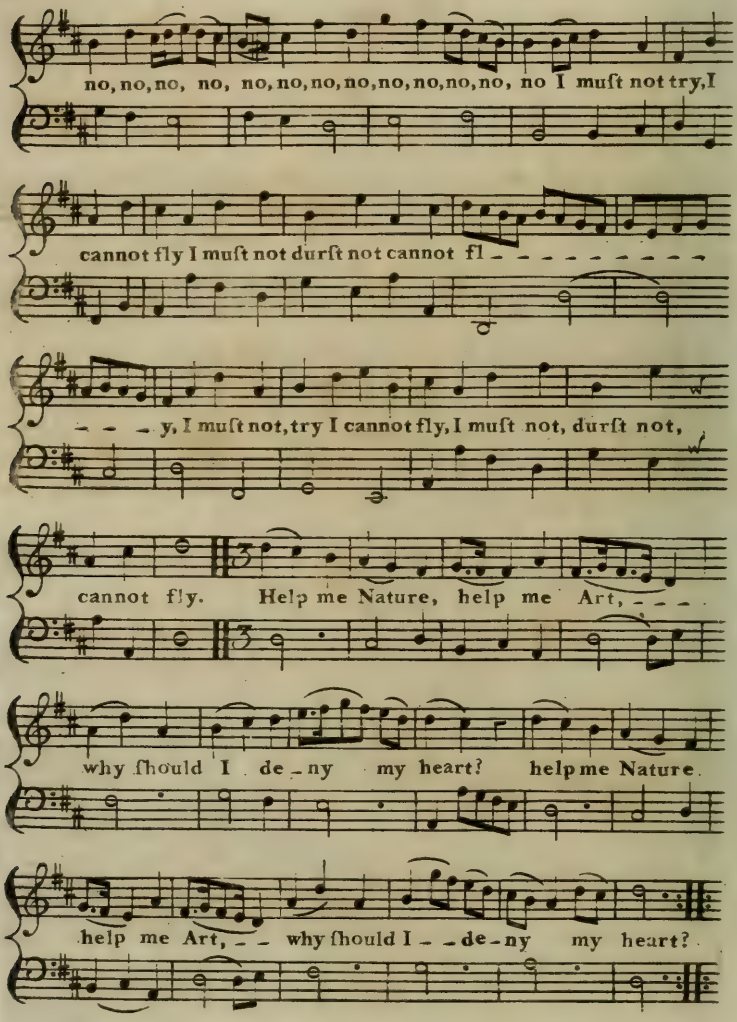
'Aug. 8, 1715. That beſides the four additional gentlemen of the chapel above-'mentioned, there was added in king George's eſtabliſhment as follows, viz.
'A ſecond compoſer in ordinary, which place Mr. John Weldon was ſworn and ad-'mitted into.
'A luteniſt, which place Mr. John Shore was ſworn and admitted into.
'A violiſt, which place Mr. Franciſco Goodſens was ſworn and admitted into.
'All theſe three were ſworn and admitted into their reſpective places by me
'Witneſs Dan. Williams.' 'J. DOLBEN, Subdean.'

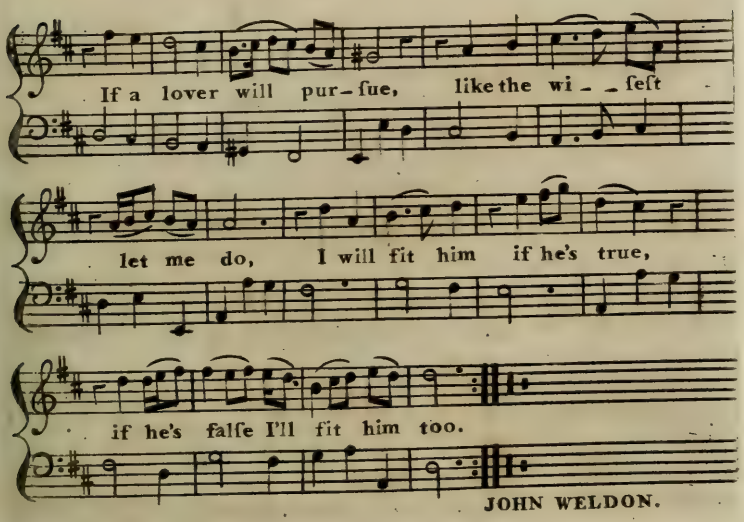
'There was likewiſe inſerted in the aforeſaid eſtabliſhment an allowance to Dr. William 'Croft, as maſter of the children, of eighty pounds per annum, for teaching the children 'to read, write, and accompts, and for teaching them to play on the organ and compoſe 'muſic.' 'J. DOLBEN, Subdean.'

* The reaſon that moved the king to this act of munificence was a very ſingular one; the pariſh had choſen him their churchwarden, and he executed the office for two months, but at the end thereof, as he well might, he grew tired of it, and preſented the pariſh with that noble inſtrument which is now in the church.

† See the advertiſement, vol. IV. page 540.


FROM grave leſſons and reſtraint, I'm ſtole out to revel
here; Yet I tremble and I pant, in the middle of the fair.
O O O wou'd fortune in my way throw a lover
kind and gay; Now's the time, now's the time, now's the time, he
ſoon may move a young heart unuſ'd to Love. Shall I
venture no, no, no, ſhall I from the danger go. O no, no,


no, no, no, no, no, no, no, no, no, no, no, no, no I muſt not try, I
cannot fly I muſt not durſt not cannot fl - - - - - - - - -
- - - y, I muſt not, try I cannot fly, I muſt not, durſt not,
cannot fly. Help me Nature, help me Art, - - -
why ſhould I de - ny my heart? help me Nature.
help me Art, - - why ſhould I - - de - ny my heart?



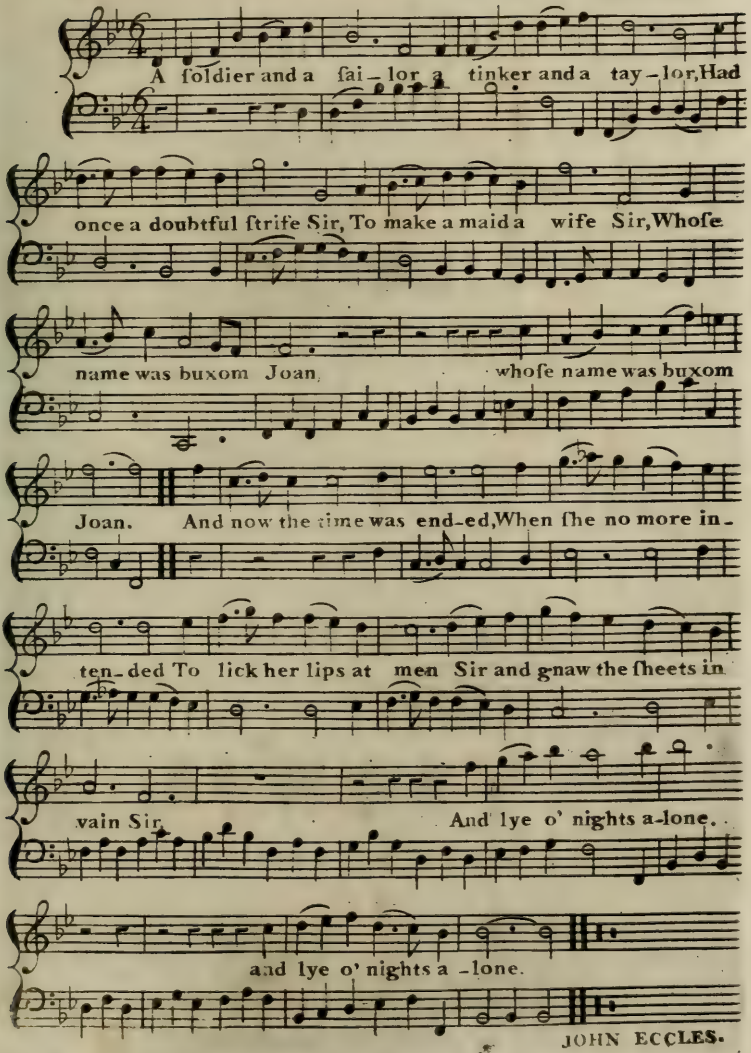
At the time when Weldon became firſt of the chapel, Mr. Elford was a ſinger there, and was celebrated for a very fine counter-tenor voice. Weldon compoſed for him ſundry ſolo-anthems, ſix of which he publiſhed, with a preface acknowledging the advantages they derived from his fine performance: Theſe have their merit, but they fall very far ſhort of his full anthems, particularly thoſe to the words, 'In thee, O Lord,' 'Hear my crying,' of which it is hard to ſay whether the melody or the harmony of each, be its greateſt excellence.

Weldon was a very ſweet and elegant compoſer of church-muſic: He died in the year 1736, and lies buried in the church-yard of St. Paul Covent-garden. His ſucceſſor in his places in the royal chapel is one whoſe merits will ever endear him to the lovers and judges of harmony, and particularly of cathedral-muſic, Dr. William Boyce.

JOHN ECCLES was the ſon of Solomon Eccles, a maſter of the violin, and the author of ſundry grounds with diviſions thereon, publiſhed in the ſecond part of the Diviſion Violin, printed at London, in 1693, oblong quarto. He was inſtructed by his father in muſic, and became

came a compoſer for the theatre, of act-tunes, dance-tunes, and ſuch incidental ſongs as frequently occur in the modern comedies, a collection whereof he publiſhed, and dedicated to queen Anne. He compoſed the muſic to a tragedy entitled Rinaldo and Armida, written by Dennis, and performed in 1699, in which is a ſong for a ſingle voice, 'The jolly breeze,' which for the florid diviſions in it was by many greatly admired. Eccles ſet to muſic an ode for St. Cecilia's day, written by Mr. Congreve, and performed on the anniverſary feſtival of that ſaint in 1701. As alſo his maſque entitled the Judgment of Paris, for one of the prizes mentioned in the preceding article; and obtained the ſecond, which was of fifty guineas. His muſic to the Judgment of Paris is publiſhed.

In the collection above-mentioned are many excellent ſongs, particularly one for three voices, 'Inſpire us, Genius of the day,' and another, alſo for three voices, 'Wine does wonders every day,' ſung in a comedy entitled Juſtice Buſy, which has long been a favourite with the Glouceſterſhire ſingers of catches, and other ſmall proficients in vocal harmony. In it are alſo contained a very ſpirited ſong for two voices, ſung in the play of Henry V. to the words 'Fill all your glaſſes;' and a ſolo-ſong, which with ſundry others the author compoſed for D'Urfey's play of Don Quixote, the reſt being ſet by Purcell: That of Eccles above-mentioned is a mad ſong, ſung by Mrs. Bracegirdle, in the character of Marcella, the words whereof are 'I burn, my 'brain conſumes to aſhes.' In the Orpheus Britannicus is a ſong occaſioned by Mrs. Bracegirdle's ſinging 'I burn,' &c. there are alſo ſome pretty tunes of his compoſing to ſongs in the Pills to purge Melancholy, publiſhed by D'Urfey. Eccles compoſed the tune to the ſong 'A ſoldier and a ſailor,' in Mr. Congreve's comedy of Love for Love, with a baſs peculiarly adapted to the manner of ſinging it as directed by the play; which never having been printed, is here inſerted.


A ſoldier and a ſai-lor a tinker and a tay-lor, Had
once a doubtful ſtrife Sir, To make a maid a wife Sir, Whoſe
name was buxom Joan, whoſe name was buxom
Joan. And now the time was end-ed, When ſhe no more in-
ten-ded To lick her lips at men Sir and gnaw the ſheets in
vain Sir, And lye o' nights a-lone.
and lye o' nights a-lone.

JOHN ECCLES.

About the year 1698, upon the deceaſe of Dr. Staggins, Eccles was appointed maſter of the queen's band; but in the latter part of his life he was known to the muſical world only by the New Year and Birth-day Odes, which it was his duty to compoſe, having retired to Kingſton in Surrey for the convenience of angling, a recreation of which he was very fond.

There were three brothers of the name of Eccles, all muſicians, viz. the above named John, Henry, a violin player in the king of France's band, and the author of twelve excellent ſolos for that inſtrument, printed at Paris in 1720, and Thomas *, who was one of thoſe itinerant muſicians, perhaps the laſt of them who in winter evenings were uſed to go about to taverns, and for the ſake of a ſlender ſubſiſtence expoſe themſelves to the inſults of thoſe who were not inclined to hear them; there are none of this claſs of mendicant artiſts now remaining, but in the time of the uſurpation they were ſo numerous, that an ordinance was made declaring them vagrants †.

* This perſon was living about thirty years ago. A good judge of muſic, who had heard him play, gives the following account of him and his performance. 'It was about the 'month of November, in the year 1735, that I with ſome friends were met to ſpend the 'evening at a tavern in the city, when this man, in a mean but decent garb, was intro-'duced to us by the waiter; immediately upon opening the door I heard the twang of 'one of his ſtrings from under his coat, which was accompanied with the queſtion, "Gentlemen will you pleaſe to hear any muſic?" our curioſity, and the modeſty of the 'man's deportment, inclined us to ſay yes; and muſic he gave us, ſuch as I had never 'heard before, nor ſhall again under the ſame circumſtances: with as fine and delicate a 'hand as I ever heard, he played the whole fifth and ninth ſolo of Corelli, two ſongs of 'Mr. Handel, Del minnaciar in Otho, and Spero ſi mio caro bene, in Admetus; in ſhort, 'his performance was ſuch as would command the attention of the niceſt ear, and left us his 'auditors much at a loſs to gueſs what it was that conſtrained him to ſeek his living in a 'way ſo diſreputable: he made no ſecret of his name; he ſaid he was the youngeſt of 'three brothers, and that Henry, the middle one, had been his maſter, and was then in 'the ſervice of the king of France: We were very little diſpoſed to credit the account he 'gave us of his brother's ſituation in France, but the collection of ſolos above-mention-'ed to have been publiſhed by him at Paris, puts it out of queſtion.' Upon enquiry ſome time after, it appeared that he was idle, and given to drinking. He lodged in the Butcher-row near Temple bar, and was well-known to the muſicians of his time, who thought themſelves diſgraced by this practice of his, for which they have a term of reproach not very intelligible; they call it *going a-buſking*.

† Vide ante, vol. IV. page 383, in not.

To the practice of having muſic in taverns and inns there are numberleſs alluſions in our old Engliſh writers. In biſhop Earle's character of a poor fidler, inſerted in the note above referred to, we are told that he made it his buſineſs to get the names of the worſhipful of the inn, in order that he might ſalute them by their names at their riſing in the morning: But it ſeems that formerly there were to the greater inns, muſicians who might be ſaid to be in ſome ſort retainers to the houſe. Fynes Moryſon has given a hint of this in his Itinerary, part III. page 151, in a paſſage, the whole whereof, as it exhibits a view of the manners of his time, is here inſerted. 'Aſſoone as a paſſenger comes to an Inne, the 'ſer-

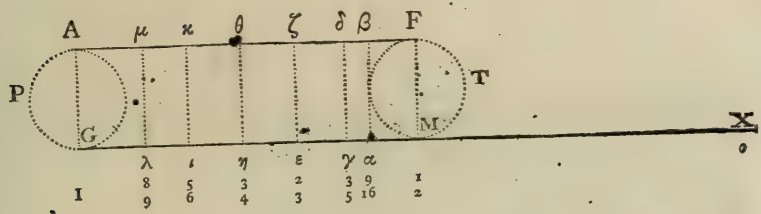
From the above account of Engliſh muſicians in ſucceſſion, it is neceſſary here to digreſs to make way for the relation of a diſcovery, the reſult of a ſeries of experiments made by Sir Iſaac Newton, tending to demonſtrate what has often been aſſerted in the courſe of this work, viz. that the principles of harmony are diſcoverable in ſo great a variety of inſtances, that they ſeem to pervade the univerſe. Many arguments in favour of this opinion are deducible from geometry, as particularly from the Helicon of Ptolemy, the famous theorem of Archimedes *, and that other of Pythagoras, contained in the 47th Propoſition of the firſt book of Euclid, with the obſervations thereon by Mr. Harrington and Sir Iſaac Newton, mentioned in the preceding volume. But, which was little to be expected, farther demonſtration of this general principle reſults from the analogy between colours and ſounds. This noble diſcovery we owe to the ſagacity of Sir Iſaac Newton, whoſe relation of it is here given in his own words:

'ſeruants run to him, and one takes his Horſe and walkes him till he be cold, then rubs him, 'and giues him meate, yet I muſt ſay that they are not much to be truſted in this laſt point, 'without the eye of the Maſter or his Seruant to ouerſee them. Another ſeruant giues the 'paſſenger his priuate chamber, and kindles his fier, the third puls of his bootes, and 'makes them cleane. Then the Hoſt or Hoſteſſe viſits him, and if he will eate with the 'Hoſt, or at a common Table with others, his meale will coſt him ſixepence, or in ſome 'places but foure pence, (yet this courſe is leſſe honourable, and not vſed by Gentlemen): 'but if he will eate in his chamber, he commands what meate he will according to his 'appetite, and as much as he thinkes fit for him and his company, yea, the kitchin is open 'to him, to command the meat to be dreſſed as he beſt likes; and when he ſits at Table, 'the Hoſt or Hoſteſſe will accompany him, or if they haue many Gueſts, will at leaſt viſit 'him, taking it for curteſie to be bid ſit downe: while he eates, if he haue company eſ'pecially, he ſhall be offred muſicke, which he may freely take or refuſe, and if he be 'ſolitary, the Muſitians will giue him the good day with Muſicke in the morning. It is 'the cuſtome and no way diſgracefull to ſet vp part of ſupper for his breakefaſt: In the 'euening or in the morning after breakefaſt, (for the common ſort vſe not to dine, but ride 'from breakefaſt to ſupper time, yet comming early to the Inne for better reſting of their 'Horſes) he ſhall haue a reckoning in writing, and if it ſeeme vnreaſonable, the Hoſt will 'ſatisfie him, either for the due price, or by abating part, eſpecially if the ſeruant deceiue 'him any way, which one of experience will ſoone find. I will now onely adde that a Gen'tleman and his Man ſhall ſpend as much, as if he were accompanied with another Gen'tleman and his Man, and if Gentlemen will in ſuch ſort ioyne together, to eate at one 'Table, the expences will be much deminiſhed. Laſtly, a Man cannot more freely com'mand at home in his owne Houſe, then hee may doe in his Inne, and at parting if he 'giue ſome few pence to the Chamberlin and Oſtler, they wiſh him a happy iourney.'

* Of this theorem of Archimedes mention is made in vol. I. page 26, in not. It ſeems he thought the diſcovery of ſuch importance to mankind, that he cauſed a diagram thereof to be engraven on his ſepulchre. Cicero, in the Tuſculan Diſputations, book V. ſect. 23, glories in his having diſcovered at Syracuſe, without one of the city gates, the ſepulchre of Archimedes covered with brambles and thorns, and ſays that he knew it by the figure of a cylinder and a ſphere carved on the ſtone.

'When I had cauſed the rectilinear line ſides AF, GM, of the ſpectrum of colours made by the priſm to be diſtinctly defined, as in the fifth experiment of the firſt book is deſcribed, there were found in it all the homogeneal colours in the ſame order and ſituation one among another as in the ſpectrum of ſimple light, deſcribed in the fourth experiment of that book. For the circles of which the ſpectrum of compound light PT is compoſed, and which in the middle parts of the ſpectrum interfere and are intermixt with one another, are not intermixt in their outmoſt parts where they touch thoſe rectilinear ſides AF and GM. And therefore in thoſe rectilinear ſides when diſtinctly defined, there is no new colour generated by refraction. I obſerved alſo, that if any where between the two outmoſt circles TMF and PGA a right line, as $\gamma\delta$, was croſs to the ſpectrum, ſo as at both ends to fall perpendicularly upon its rectilinear ſides, there appeared one and the ſame colour and degree of colour from one end of this line to the other. I delineated therefore in a paper the perimeter of the ſpectrum FAP GMT, and in trying the third experiment of the firſt book, I held the paper ſo that the ſpectrum might fall upon this delineated figure, and agree with it exactly, whilſt an aſſiſtant, whoſe eyes for diſtinguiſhing colours were more critical than mine, did by right lines $\alpha\beta$, $\gamma\delta$, $\varepsilon\zeta$, &c. drawn croſs the ſpectrum, note the confines of the colours, that is of the red M$\alpha\beta$F of the orange $\alpha\gamma\delta\beta$, of the yellow $\gamma\varepsilon\zeta\delta$, of the green $\varepsilon\eta\theta\zeta$, of the blue $\eta\iota\kappa\theta$, of the indico $\iota\lambda\mu\kappa$, and of the violet λGAμ. And this operation being divers times repeated both in the ſame and in ſeveral papers, I found that the obſervations agreed well enough with one another, and that the rectilinear ſides MG and FA were by the ſaid croſs lines divided after the manner of a muſical chord. Let GM be produced to X, that MX may be equal to GM, and conceive GX, λX, ιX, ηX, εX, γX, αX, MX, to be in proportion to one another, as the numbers 1, $\frac{8}{9}$, $\frac{5}{6}$, $\frac{3}{4}$, $\frac{2}{3}$, $\frac{3}{5}$, $\frac{9}{16}$, $\frac{1}{2}$, and ſo to repreſent the chords of the key, and of a tone, a third minor, a fourth, a fifth, a ſixth major, a ſeventh, and an eighth above that key: And the intervals Mα, $\alpha\gamma$, $\gamma\varepsilon$, $\varepsilon\eta$, $\eta\iota$, $\iota\lambda$, and λG, will be the ſpaces which the ſeveral colours (red, orange, yellow, green, blue, indico, violet) take up.' Sir Iſaac Newton's Optics, book I. part II. prop. iii. prob. i. exper. vii.

From

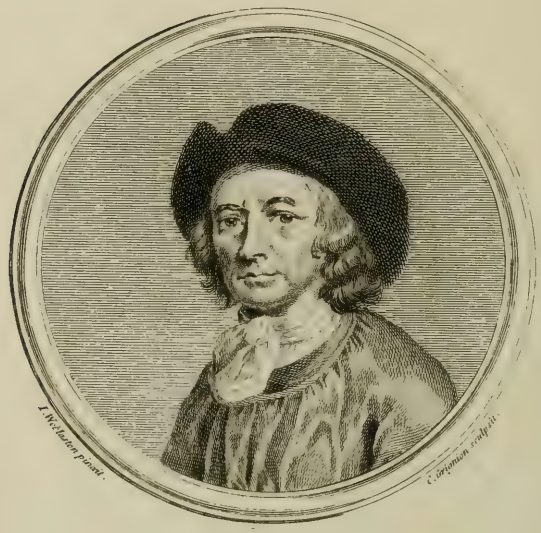


From the relation of this curious and important diſcovery in the theory, we proceed to relate the farther progreſs of muſic in ſuch particulars as reſpect the practice.

The concert of Britton the ſmall-coal man at Clerkenwell, continued to flouriſh till the end of the century in which it was eſtabliſhed, and onward into the next, completing a period of more than forty years, when his death put an end to it. Many particulars relating to the life and character of this extraordinary man, are to be met with in books publiſhed about and after the time when he lived; but the moſt authentic account of him, ſo far as it goes, is contained in Hearne's Appendix to his Hemingi Chartularii Eccleſiæ Wygornienſis, page 665, which, as it was drawn up by one that was well acquainted with him, and he a man of the moſt ſcrupulous accuracy, is entitled to the higheſt degree of credit. Some pains have been taken by ſearches, and enquiries of perſons in his neighbourhood, and of others who remember him, to collect thoſe ſuppletory anecdotes which here follow Hearne's account of him, and furniſh a copious memoir of this extraordinary perſon.

CHAP.

CHAP. VIII.



THOMAS BRITTON

SMALL-COAL-MAN.

"MR. THOMAS BRITTON, the famous Muſical Small-Coal
" Man, was born at or near Higham Ferrers in Northamp-
" tonſhire. From thence he went to London, where he bound him-
" ſelf Apprentice to a Small-Coal Man in St. John Baptiſt's Street.
" After he had ſerved his full time of ſeven Years, his Maſter gave
" him,

'him a Sum of Money not to ſet up. Upon this Tom went into 'Northamptonſhire again, and, after he had ſpent his Money, he 'returned again to London, ſet up the Small-Coal Trade (notwith-'ſtanding his Maſter was ſtill living) and, withall, he took a Stable, 'and turned it into a Houſe, which ſtood the next Door to the little 'Gate of St. John's of Jeruſalem next Clarken-Well-Green. Some 'time after he had ſettled here, he became acquainted with Dr. Ga-'renciers, his near Neighbour, by which means he became an excel-'lent Chymiſt, and, perhaps, he performed ſuch Things in that Pro-'feſſion, as had never been done before, with little Coſt and Charge, 'by the help of a moving Elaboratory, that was contrived and built 'by himſelf, which was much admired by all of that Faculty, that 'happened to ſee it; inſomuch that a certain Gentleman of Wales 'was ſo much taken with it, that he was at the Expenſe of carrying 'him down into that Country, on purpoſe to build him ſuch another, 'which Tom performed to the Gentleman's very great ſatisfaction, 'and for the ſame he received of him a very handſome and generous 'Gratuity. Beſides his great ſkill in Chymiſtry, he was as famous 'for his knowledge in the Theory of Muſick; in the Practick Part 'of which Faculty he was likewiſe very conſiderable. He was ſo 'much addicted to it, that he pricked with his own Hand (very neat-'ly and accurately) and left behind him a valuable Collection of Mu-'ſick, moſtly pricked by himſelf, which was ſold upon his Death for 'near an hundred Pounds. Not to mention the excellent Collec-'tion of printed Books, that he alſo left behind him, both of Chy-'miſtry and Muſick. Beſides theſe Books that he left behind him, 'he had, ſome Years before his Death, ſold by Auction a noble Col-'lection of Books, moſt of them in the Roſacrucian Faculty (of 'which he was a great Admirer) whereof there is a printed Cata-'logue exſtant (as there is of thoſe, that were ſold after his Death) 'which I have often looked over with no ſmall ſurprize and wonder, 'and particularly for the great Number of MSS. in the before men-'tioned Faculties that are ſpecifyed in it. He had, moreover, a 'conſiderable Collection of Muſical inſtruments, which were ſold for 'fourſcore Pounds upon his Death, which happened in September '1714, being upwards of threeſcore Years of Age, and lyes buried in 'the Church-Yard of Clarken-Well, without Monument or Inſcrip-'tion, being attended to his Grave, in a very ſolemn and decent

'manner,

'manner, by a great Concourſe of People, eſpecially of ſuch as frequented the Muſical Club, that was kept up for many Years at his own Charges (he being a Man of a very generous and liberal Spirit) at his own little Cell. He appears by the Print of him (done ſince his Death) to have been a Man of an ingenious Countenance and of a ſprightly Temper. It alſo repreſents him as a comely Perſon, as indeed he was, and, withall, there is a modeſty expreſſed in it every way agreeable to him. Under it are theſe Verſes, which may ſerve inſtead of an Epitaph:

'Tho' mean thy Rank, yet in thy humble Cell
'Did gentle Peace and Arts unpurchas'd dwell;
'Well pleas'd Apollo thither led his Train,
'And Muſick warbled in her ſweeteſt Strain.
'Cyllenius ſo, as Fables tell, and Jove
'Came willing Gueſts to poor Philemon's Grove.
'Let uſeleſs Pomp behold, and bluſh to find
'So low a Station, ſuch a liberal Mind *.

'In ſhort, he was an extraordinary and very valuable Man, much admired by the Gentry, even thoſe of the beſt Quality, and by all others of the more inferiour Rank, that had any manner of Regard for Probity, Sagacity, Diligence, and Humility. I ſay Humility, becauſe, tho' he was ſo much fam'd for his Knowledge, and might, therefore, have lived very reputably without his Trade, yet he continued it to his Death, not thinking it to be at all beneath him. Mr. Bagford and he uſed frequently to converſe together, and when they met they ſeldom parted very ſoon. Their Converſation was often about old MSS. and the Havock made of them. They both agreed to retrieve what Fragments of Antiquity they could, and, upon that occaſion, they would frequently divert themſelves in talking of old Chronicles, which both loved to read, tho' among our more late Chronicles, printed in Engliſh, Iſaackſon's was what they chiefly preferr'd for a general knowledge of Things, a Book which was much eſteem'd alſo by thoſe two eminent Chronologers, Bp.

* Theſe verſes were written by Mr. John Hughes, who was a frequent performer on the violin at Britton's concert: They are printed in the firſt volume of his Poems, publiſhed in 1735; and are alſo under one of two mezzotinto prints of Britton.

'Lloyd

'Lloyd and Mr. Dodwell. By the way, I cannot but obſerve, that 'Iſaackſon's Chronicle is really, for the moſt part, Bp. Andrews's, 'Iſaackſon being Amanuenſis to the Biſhop.'

Hearne ſeems to have underſtood but very little of muſic; and we are therefore not to wonder that his curioſity extended not to an enquiry into the order and œconomy of that muſical club, as he calls it, which he ſays Britton for many years kept up in his own little cell. The truth is, that it was nothing leſs than a muſical concert; and ſo much the more does it merit our attention, as it was the firſt meeting of the kind, and the undoubted parent of ſome of the moſt celebrated concerts in London. The time when Britton lived is not ſo remote, but that there are ſome now living who are able to give an account of this extraordinary inſtitution, of the principal perſons that performed at his concert, and of the company that frequented it: Many of theſe have been ſought out, and converſed with, for the purpoſe of collecting all that could be known of him: Enquiries have been made in his neighbourhood, of particulars touching his life, his character, and general deportment; and the reſult of theſe will furniſh out ſuch a ſupplement to what has been ſaid of this extraordinary man in print, as can hardly fail to gratify the curioſity of ſuch as take pleaſure in this kind of information.

Of the origin of Britton's concert we have an account written by a near neighbour of his, one who dwelt in the ſame pariſh, and indeed but a ſmall diſtance from him, namely, the facetious Mr. Edward Ward, the author of the London Spy, and many doggerel poems, coarſe it is true, but not devoid of humour and pleaſantry. Ward at that time kept a public houſe in Clerkenwell, and there ſold ale of his own brewing. From thence he removed to a houſe in an alley on the weſt ſide of Moorfields, between the place called Little Moorfields, and the end of Chiſwell-ſtreet, and ſold the ſame kind of liquor. His houſe, as we are given to underſtand by the notes on the Dunciad, was for a time the great reſort of high churchmen. In a book of his writing, entitled Satirical Reflections on Clubs, he has beſtowed a whole chapter on the ſmall-coal man's club: from the account therein given we learn that 'this club was 'firſt begun, or at leaſt confirmed by Sir Roger L'Eſtrange, a very mu-'ſical gentleman, and who had a tolerable perfection on the baſs-viol.' Ward ſays that 'the attachment of Sir Roger and other ingenious gen-

'tlemen, lovers of the Muſes, to Britton, aroſe from the profound 'regard that he had in general to all manner of literature: That the 'prudence of his deportment to his betters procured him great reſpect; 'and that men of the beſt wit, as well as ſome of the beſt quality, 'honoured his muſical ſociety with their company. That Britton 'was ſo much diſtinguiſhed, that when paſſing the ſtreets in his blue 'linen frock, and with his ſack of ſmall-coal on his back, he was fre-'quently accoſted with ſuch expreſſions as theſe, "There goes the fa-"mous ſmall-coal man, who is a lover of learning, a performer in "muſic, and a companion for gentlemen." Ward adds, and ſpeaks of it as of his own knowledge, and indeed the fact is indiſputable, that he had made a very good collection of ancient and modern muſic by the beſt maſters; that he alſo had collected a very handſome library, which he had publicly diſpoſed of to a very conſiderable advantage; and that he had remaining by him many valuable curioſities. He farther ſays that at the firſt inſtitution of it, his concert was performed in his own houſe; but that ſome time after he took a convenient room out of the next to it: What ſort of a houſe Britton's own was, and the ſpot where it ſtood ſhall now be related.

It was ſituated on the ſouth ſide of Ayleſbury-ſtreet, which extends from Clerkenwell-Green to St. John's-ſtreet, and was the corner houſe of that paſſage leading by the old Jeruſalem tavern, under the gateway of the priory, into St. John's ſquare*: On the ground floor was a repoſitory for ſmall-coal; over that was the concert-room, which was very long and narrow, and had a ceiling ſo low, that a tall man could but juſt ſtand upright in it. The ſtairs to this room were on the outſide of the houſe, and could ſcarce be aſcended without crawling. The houſe itſelf was very old and low-built, and in every reſpect ſo mean, as to be a fit habitation for only a very poor man. Notwithſtanding all, this manſion, deſpicable as it may ſeem, attracted to it as polite an audience as ever the opera did; and a lady of the firſt rank in this kingdom, now living, one of the moſt celebrated beauties of her time, may yet remember that in the pleaſure which ſhe manifeſted at hearing Mr. Britton's concert, ſhe ſeemed to have forgot the difficulty with which ſhe aſcended the ſteps that led to it.

* It has long ſince been pulled down and rebuilt: At this time it is an alehouſe, known by the ſign of the Bull's Head.

Britton

Britton was in his perſon a ſhort thickſet man, with a very honeſt, ingenuous countenance: There are two pictures of him extant, both painted by his friend Mr. Woolaſton, and from both there are mezzotinto prints; one of the pictures is now in the Britiſh Muſeum; the occaſion of painting it, as related by Mr. Woolaſton himſelf to the author of this work, was as follows: Britton had been out one morning, and having nearly emptied his ſack in a ſhorter time than he expected, had a mind to ſee his friend Mr. Woolaſton; but having always been uſed to conſider himſelf in two capacities, viz. as one who ſubſiſted by a very mean occupation, and as a companion for perſons in a ſtation of life above him, he could not conſiſtent with this diſtinction, dreſt as he then was, make a viſit, he therefore in his way home varied his uſual round, and paſſing through Warwick-lane, determined to cry ſmall-coal ſo near Mr. Woolaſton's door, as to ſtand a chance of being invited in by him. Accordingly he had no ſooner turned into Warwick-court, and cried ſmall-coal in his uſual tone, than Mr. Woolaſton, who had never heard him there before, flung up the ſaſh and beckoned him in. After ſome converſation Mr. Woolaſton intimated a deſire to paint his picture, which Britton modeſtly yielding to, Mr. Woolaſton then, and at a few ſubſequent ſittings, painted him in his blue frock, and with his ſmall-coal meaſure in his hand, as he appears in the picture at the Muſeum. A mezzotinto print was taken from this picture, for which Mr. Hughes wrote thoſe lines inſerted in page 70; and this is the print which Hearne ſpeaks of. But there was another picture of him painted by the ſame perſon, upon what occaſion is not known: from that a mezzotinto print was alſo taken, which being very ſcarce, has been made uſe of for the engraving of Britton here inſerted; in this he is repreſented tuning a harpſichord, a violin hanging on the ſide of the room, and ſhelves of books before him. Under the print are the following lines:

Tho' doom'd to ſmall-coal, yet to arts ally'd,
Rich without wealth, and famous without pride;
Muſick's beſt patron, judge of books and men,
Belov'd and honour'd by Apollo's train;
In Greece or Rome ſure never did appear
So bright a genius, in ſo dark a ſphere;
More of the man had artfully been ſav'd,
Had Kneller painted and had Vertue grav'd.

The above verſes were ſcribbled by Prior with a view to recommend Vertue, then a young man, and patronized by Edward earl of Oxford, though they are little leſs than a ſarcaſm on Woolaſton and Johnſon. It is ſuſpected that the inſignificant adverb *artfully* was inſerted by a miſtake of the tranſcriber, and that it originally ſtood *probably*.

CHAP. IX.

THE account above given of Britton will naturally awaken a curioſity to know of what kind was the muſic with which his audience was entertained, and who were the perſons that performed in his concert,; an anſwer to the firſt of theſe queries may be collected from the catalogue of his muſic, which follows this account of him: To the latter an anſwer is at hand; Dr. Pepuſch, and frequently Mr. Handel, played the harpſichord, Mr. Baniſter, and alſo Mr. Henry Needler of the Exciſe-office, and other capital performers for that time, the firſt violin: Mr. John Hughes, author of the Siege of Damaſcus, Mr. Woolaſton the painter, Mr. Philip Hart, Mr. Henry Symonds, Mr. Abiell Whichello, and Mr. Obadiah Shuttleworth, a fine player on the violin, ſome conſtantly, and others frequently, performed there. That fine performer Mr. Matthew Dubourg was then but a child, but the firſt ſolo that ever he played in public, and which probably was one of Corelli's, he played at Britton's concert, ſtanding upon a joint ſtool; but ſo terribly was the poor child awed at the ſight of ſo ſplendid an aſſembly, that he was near falling to the ground *. It has been queſtioned whether Britton had any ſkill in muſic or not; but thoſe who remember him ſay that

* Mr. Walpole, in his account of Woolaſton the painter, Anecdotes of Painting, vol. III. has taken occaſion to mention ſome particulars of Britton, which he ſays he received from the ſon of Mr. Woolaſton, who, as well as his father was a member of Britton's muſical club: it is there ſaid that Britton found the inſtruments, that the ſubſcription was ten ſhillings a year, and that they had coffee at a penny a diſh.

It ſeems by this paſſage that Britton had departed from his original inſtitution, for at firſt no coffee was drank there, nor would he receive in any way whatever, any gratuity from his gueſts: On the contrary he was offended whenever it was offered him. This is the account of a very ancient perſon now living, a frequent performer at Britton's concert; and it ſeems to be confirmed by the following ſtanza of a ſong written by Ward in praiſe of Britton, printed at the end of his deſcription of the ſmall-coal man's club above cited.

Upon

he could tune a harpſichord, and that he frequently played the viol da gamba in his own concert.

Britton's ſkill in ancient books and manuſcripts is mentioned by Hearne; and indeed in the preface to his edition of Robert of Glouceſter he refers to a curious manuſcript copy of that hiſtorian in Britton's poſſeſſion. The means uſed by him and other collectors of ancient books and manuſcripts about that time, as related by one of that claſs lately deceaſed, were as follows, and theſe include an intimation of Britton's purſuits and connexions.

About the beginning of this century a paſſion for collecting old books and manuſcripts reigned among the nobility. The chief of thoſe who ſought after them were Edward, earl of Oxford; the earls of Pembroke, Sunderland, and Winchelſea, and the duke of Devonſhire. Theſe perſons in the winter ſeaſon, on Saturdays, the parliament not ſitting on that day, were uſed to reſort to the city, and, dividing themſelves, took ſeveral routes, ſome to Little Britain, ſome to Moorfields, and others to different parts of the town, inhabited by bookſellers: There they would enquire in the ſeveral ſhops as they paſſed along for old books and manuſcripts; and ſome time before noon would aſſemble at the ſhop of one Chriſtopher Bateman, a bookſeller, at the corner of Ave-Maria-lane in Pater-noſter-row; and here they were frequently met by Mr. Bagford and other perſons engaged in the ſame purſuits, and a converſation always commenced on the ſubject of their enquiries. Bagford informed them where any thing curious was to be ſeen or purchaſed, and they in return

Upon Thurſdays repair
To my palace, and there
Hobble up ſtair by ſtair,
But I pray ye take care
That you break not your ſhins by a ſtumble:

And without e'er a ſouſe
Paid to me or my ſpouſe,
Sit as ſtill as a mouſe
At the top of the houſe,
And there you ſhall hear how we fumble.

And it is further confirmed by a manuſcript diary of Mr. Thomas Rowe, the huſband of the famous Mrs. Elizabeth Rowe, and the author of ſome ſupplemental lives to Plutarch, in which there is this memorandum, 'Thomas Britton, the muſical ſmall-coal 'man, had concerts at his houſe in Clerkenwell forty-ſix years, to which he admitted 'gentlemen gratis. He died October, 1714.'

obliged

obliged him with a ſight of what they from time to time collected. While they were engaged in this converſation, and as near as could be to the hour of twelve by St. Paul's clock; Britton, who by that time had finiſhed his round, arrived clad in his blue frock, and pitching his ſack of ſmall-coal on the bulk of Mr. Bateman's ſhop window, would go in and join them; and after a converſation, which generally laſted about an hour, the noblemen above-mentioned adjourned to the Mourning Buſh at Alderſgate *, where they dined and ſpent the remainder of the day.

The ſingularity of his character, the courſe of his ſtudies, and the collections he made, induced ſuſpicions that Britton was not the man he ſeemed to be: And what Mr. Walpole ſays as to this particular is very true; ſome thought his muſical aſſembly only a cover for ſeditious meetings; others for magical purpoſes; and that Britton himſelf was taken for an atheiſt, a preſbyterian, a jeſuit; but theſe were ill grounded conjectures, for he was a plain, ſimple, honeſt man, perfectly inoffenſive, and highly eſteemed by all that knew him; and, notwithſtanding the meanneſs of his occupation, was called Mr. Britton.

The circumſtances of this man's death are not leſs remarkable than thoſe of his life. There dwelt in Britton's time, near Clerkenwell-cloſe, a man named Robe, who frequently played at his concert, and who, being in the commiſſion of the peace for the county of Middleſex, was uſually called Juſtice Robe; at the ſame time one Samuel Honeyman, a blackſmith by trade, and who lived in Bear-ſtreet near Leiceſter-ſquare, became very famous for a faculty which he poſſeſſed of ſpeaking as if his voice proceeded from ſome diſtant part of the houſe where he ſtood; in ſhort, he was one of thoſe men called Ventriloqui, i. e. thoſe that ſpeak as it were from their bellies, and are taken notice of by Reginald Scott in his Diſcovery of Witchcraft, page 111, for which reaſon he was called the Talking Smith: The pranks played by this man, if collected would make a volume. During the time that Dr. Sacheverell was under cenſure, and had a great reſort of friends to his houſe near the church in Holborn, he had the

* A buſh was anciently the ſign of a tavern, as may be inferred from the proverb 'Good wine needs no buſh.' This was ſucceeded by a thing intended to reſemble a buſh, conſiſting of three or four tier of hoops faſtened one above another; with vine leaves and grapes richly carved and gilt, and a Bacchus beſtriding a tun at top. The owner of this houſe, at the time when king Charles I. was beheaded, was ſo affected upon that event, that he put his buſh in mourning by painting it black.

con-

confidence to get himſelf admitted, by pretending that he came from a couple who wiſhed to be married by the doctor. He ſtayed not long in the room, but made ſo good uſe of his time, that the doctor, who was a large man, and one of the ſtouteſt and moſt athletic then living, was almoſt terrified into fits. Dr. Derham of Upminſter, that ſagacious enquirer into the works of nature, had a great curioſity to ſee Honeyman, but the perſon he employed to bring about the meeting, and who communicated this anecdote, contrived always to diſappoint him, knowing full well that had it taken effect, it muſt have terminated in the diſgrace of the doctor, whoſe reputation as a divine and a philoſopher he thought a ſubject too ſerious to be ſported with.

This man, Robe was fooliſh and wicked enough to introduce, unknown, to Britton, for the ſole purpoſe of terrifying him, and he ſucceeded in it: Honeyman, without moving his lips, or ſeeming to ſpeak, announced, as from afar off, the death of poor Britton within a few hours, with an intimation that the only way to avert his doom was for him to fall on his knees immediately and ſay the Lord's Prayer: The poor man did as he was bid, went home and took to his bed, and in a few days died; leaving his friend Mr. Robe to enjoy the fruits of his mirth.

Hearne ſays that his death happened in September, 1714. Upon ſearching the pariſh-books, it is found that he was buried on the firſt day of October following.

Britton's wife ſurvived her huſband. He left little behind him beſides his books, his collection of manuſcript and printed muſic, and muſical inſtruments. The former of theſe were ſold by auction at Tom's coffee-houſe, Ludgate-hill. Sir Hans Sloane was a purchaſer of ſundry articles; and catalogues of them are in the hands of many collectors of ſuch things as matters of curioſity. His muſic books were alſo ſold in the month of December, in the year of his death, by a printed catalogue, of which the following is a copy.

'A CATALOGUE of extraordinary muſical inſtruments made by 'the moſt eminent workmen both at home and abroad. Alſo 'divers valuable compoſitions, ancient and modern, by the beſt 'maſters in Europe; a great many of which are finely engrav'd, 'neatly bound, and the whole carefully preſerv'd in admirable 'order; being the entire collection of Mr. Thomas Britton of 'Clerkenwell, ſmall-coal man, lately deceaſed. Who at his

'own

'own charge kept up ſo excellent a conſort forty odd years at 'his dwelling-houſe, that the beſt maſters were at all times 'proud to exert themſelves therein; and perſons of the higheſt 'quality deſirous of honouring his humble cottage with their 'preſence and attention: But death having ſnatched away this 'moſt valuable man that ever enjoyed ſo harmonious a life in 'ſo low a ſtation, his muſic books and inſtruments, for the be-'nefit of his widow, are to be ſold by auction on Monday, 'Tueſday, and Wedneſday, the 6th, 7th, and 8th Decemb. at 'Mr. Ward's houſe in Red Bull-Yard in Clerkenwell, near Mr. 'Britton's, where Catalogues are to be had gratis; alſo at moſt 'Muſic-ſhops about town. Conditions of ſale as uſual.

'1. Two ſets of books, one of three, and one of four parts, by 'divers authors.

'2. Two ſets of ditto in four parts by Jenkins, Lock, Lawes, &c.

'3. Two ſets ditto by Robert Smith, Brewer, and other authors.

'4. Two ſets ditto by Mr. Richard Cobb, and other authors.

'5. Two Lyra conſorts by Looſemore, Wilſon, &c.

'6. Three ſets of books by Baptiſt, &c.

'7. Two ſets ditto by old Mr. Baniſter, Akeroyd, &c.

'8. Two ſets of books by Mr. Paiſible, Grabu, &c.

'9. Three ditto, two by Mr. Courtevil and one by Mr. Baniſter.

'10. Two ditto, four parts, by Chr. Simpſon and Mr. Wilſon.

'11. Two ditto Jenkins's Pearl conſort and Dr. Rogers.

'12. Two ditto of Lyra conſorts by Jenkins and Wilſon.

'13. Three ditto by Jenkins, Simpſon, and Cuts.

'14. Nicola's 1ſt, 2nd, 3d, and 4th books, original plates, with 'ſecond trebles and tenors.

'15. Three ſets of three parts by Dr. Gibbons and other authors.

'16. Two ditto of four parts by Mr. Eccles, Mr. Courtevil, and 'Dr. Coleman.

'17. Three printed operas by Vitali, Groſſi, and one by divers au-'thors, Italian.

'18. Two ſets in three parts by Jenkins, Mr. Paiſible, &c.

'19. Four ſets ditto by Vitali, &c.

'20. Corelli's Opera Quarta, and Ravenſcroft's Ayres.

'21. 25 Sonatas by Corelli, Baſſani, &c. Italian writing.

'22. Ditto. '23. 16 Con-

'23. 16 Concertos by Carlo Catrilio, Carlo Ambrofio, Corelli
'ditto.

'24. 25 Sonatas by Melani, Baffani, Ambrofio, &c.

'25. Mr. H. Purcell's muſick in Dioclefian with trumpets, Mr.
'Finger, 9 books with ditto.

'26. Trumpet pieces in 4 and 5 parts by Dr. Pepuſch, &c.

'27. Two ſets of books ayres by Mr. Eccles, Barret, Baffani, Ga-
'brielli.

'28. Deſnier's Overtures, Ayres, &c. engraved and neatly bound,
'another ſet by divers.

'29. Fantaſies, &c. by Feraboſco, &c.

'30. Ayres in 2, 3, and 4 parts by Lenton, Tollet, Jenkins, &c.

'31. 13 Sonatas of 2, 3, and 4 parts by Corelli, Italian writing.

'32. Five books of Pavans, Ayres, &c. neatly bound.

'33. Four ſets of Ayres of 3 and 4 parts by Jenkins, &c.

'34. Three ſets of Lyra books by Wilſon and Simpſon.

'35. Two ſets of books by Mr. Jenkins in 3 parts.

'36. Three ſets ditto by Vitali, R. Smith, &c. 3 parts.

'37. Three ſets ditto by Mr. Courteville, Finger, Grabu, &c. 4
'parts.

'38. Six ſets ditto by Mr. H. Purcell, Mr. Paiſible, Mr. Demoi-
'vre, &c. Duos for flutes and violins.

'39. Three ſets ditto by Sign. Baptiſt, Lock, &c. 3 parts.

'40. One ſet ditto of Gillier of his laſt and beſt works.

'41. 12 Sonatas by Batt. Gigli for the marriage of the Duke of
'Tuſcany.

'42. Simpſon's Diviſion Violiſt in Engliſh, neatly bound.

'43. Simpſon's ditto in Engliſh and Latin ditto.

'44. Three ſets by Orl. Gibbons, Monſ. la Voles, and Lock, 3
'parts.

'45. Six ſets of books of Redding's Lyra, 2 violins, &c. and di-
'vers authors.

'46. A ſet of Sonatas in three parts with two baſſes.

'47. Mr. Sherard's Opera prima on the beſt large paper, and fine-
'ly bound and lettered.

'48. A ſet of Grabu in 5 parts, and a ſet of Vitali in 6 parts.

'49. Two ſets of Sonatas by Carlo Manelli and Cav. Tarq. Me-
'rula.

'50. Three ſets by Vitali, Uccellini, and Adſon, printed in 5 'parts.

'51. 17 Sonatas by Mr. Finger, two of them with a high violin.

'52. Canzonette for 3 and 4 voices, with a harpſichord and lute 'part.

'53. Mace's Muſick's Monument.

'54. 12 Sonatas by Fiorenzo a Kempis for a violin, and viol da 'gamba and baſs.

'55. A ſet of Sonatas by Baltzar for a lyra violin, treble violin, 'and baſs.

'56. 2 ſets ditto by Coperario, Lupo, Dr. Gibbons, &c. and Fan- 'cies, 3 parts, alſo a ſet by Baptiſt.

'57. 2 ſets ditto by Vitali, and 1 ſet by Hernels, 3 parts.

'58. 12 Sonatas by Mr. Novel, finely engraved and on good paper.

'59. 2 ſets of fancies of 3 and 4 parts by Feraboſco, Lupo, and 'other excellent authors.

'60. Mr. Finger's printed Sonatas, 2 firſt violins and 2 baſſes.

'61. 3 ſets ditto by Vitali, Opera 14, and Lock, &c.

'62. The opera of Iſis, and a ſet of 5 parts by ſeveral authors.

'63. A collection of many diviſions, &c. by Baltzar, Mell, &c.

'64. Concertos by P. Romolo and Nicola.

'65. Overtures and tunes, 4 parts, by Mr. Paiſible, Mr. Courte- 'ville, &c.

'66. 3 ſets of ditto and fancies by Jenkins, Gibbons.

'67. 12 Solos by Torelli for a violin and baſs, and 10 Solos by 'Corelli.

'68. 16 Solos by Corelli, Dr. Croft, &c. ſome for flutes and ſome 'for violins.

'69. 4 ſets by Lock, and Young's Sonatas, Farmer's Ayres, &c.

'70. 18 Sonatas by Dr. Pepuſch, Carlo Ruggiero.

'71. 3 ſets of books of Sonatas by divers authors.

'72. Krieger's 12 Sonatas.

'73. 3 ſets of Sonatas, and one ſet by Lawes, 5 and 6 parts, and 2 'ſets by Birchenſhaw.

'74. 4 ſets of Sonatas and Ayres by divers authors.

'75. Caldara's 1ſt and 2d operas.

'76. Mr. H. Purcell's 2 operas of Sonatas, and Baſſani's opera 5ta 'printed.

'77. Baſ-

'77. Baſſani's opera quinta, and a ſet of ſonatas.
'78. 4 ſets of books for 2 violins by Finger, Courtevil, &c.
'79. Merula and Bleyer's ſonatas, 3 parts.
'80. Graſſi's ſonatas of 3, 4, and 5 parts.
'81. Walter's Solos finely engrav'd and neatly bound.
'82. Mr. H. Purcell's Overtures and Ayres in his Operas, Tragedies and Comedies 8 books, printed in Holland.
'83. Ditto, fairly printed here.
'84. Baſſani's beſt Sonatas well wrote.
'85. A large and good collection of Ayres in 3 and 4 parts, by the beſt modern maſters.
'86. Nicolini Coſimi's ſolo book neatly bound.
'87. Corelli's ſolo book, Dutch print.
'88. Ditto.
'89. Senallio's Solos finely engrav'd.
'90. Dandrieu's Solos ditto.
'91. Biber's Sonatas, 5 parts.
'92. Lock's Fancies, 4 parts: Cobb's 3 parts, Vitali 3 parts, &c.
'93. 6 Concertos for trumpets, hautboys, and Mr. Eccles's Coronation of Q. Anne.
'94. Hely's Sonatas for 3 viols, and ditto by ſeveral authors.
'95. Corelli's Opera terza finely wrote.
'96. Corelli Opera prima.
'97. Corelli Opera ſeconda.
'98. Corelli Opera terza in ſheets.
'99. Corelli Opera prima.
'100. Playhouſe tunes of 3 and 4 parts.
'101. 12 Concertos and Sonatas, 10 of them by Dr. Pepuſch.
'102. 12 Concertos by Dr. Pepuſch, young Mr. Babel, Vivaldi.
'103. Albinoni's Concertos, Dutch print.
'104. Biber's Solo book finely engrav'd.
'105. A curious collection of Concertos by Dr. Pepuſch, &c.
'106. Mr. Corbet's 3d and 4th Operas, Mr. Williams's 6 Sonatas, and Mr. Finger's 9 Sonatas.
'107. Mr. Keller's Sonatas for Trumpets, Flutes, Hautboys, &c. Dutch print.
'108. Pez Opera prima engrav'd in Holland.
'109. 3 ſets of books in 3 parts.

'110. 9 ſets ditto of tunes.
'111. 7 ſets ditto for 4, 5, 6, 7, 8, and 10 inſtruments.
'112. 5 ſets ditto for violins, lyra viols, with baſſes by Jenkins.
'113. 6 ſets ditto of 2 parts.
'114. 6 ſets ditto of 3 parts.
'115. 6 ſets ditto of ditto.
'116. Lawes's Royal Conſort, Jenkins, Simpſon, &c. 4 parts.
'117. 5 ſets of books, viz. Jenkins's Pearl conſort, and moſt by 'him.
'118. 6 ſets ditto of 3 parts.
'119. 2 ſets neatly bound of 3 and four parts.
'120. 3 ſets of 2 parts well bound.
'121. 6 ſets of books of fancies, &c. 3 parts by Jenkins, &c.
'122. 12 ſets ditto of 2 parts by Jenkins, &c.
'123. 6 ſets ditto of 3 parts moſt by Jenkins.
'124. 10 ſets ditto of Duos by Jenkins, &c.
'125. 8 ſets ditto of lyra pieces, moſt by Jenkins, in 2, 3, ,4 and '5 parts.
'126. 5 ſets ditto of 3 parts, moſt by Jenkins.
'127. 6 ſets ditto for the organ by Bird, Bull, Gibbons, &c.
'128. A great collection of diviſions on grounds.
'129. 6 ſets of Duos by Veracini and other authors.
'130. 9 books of inſtructions for the Pſalmody, Flute and Mock-'trumpet.
'131. 15 ditto for the Lute, Guitar, Citharen, &c.
'132. 2 ſets by Becker, Roſenmuller, in 2, 3, 4, and 5 parts.
'133. 5 ſets for 2 viols and violins by Jenkins, Simpſon, &c.
'134. 8 ſets for Lyra viols and other inſtruments by Jenkins, &c.
'135. Bononcini's Ayres, and a great collection with them.
'136. 5 ſets Pavans, Fancies, &c. by Jenkins, Mico, &c. in 4 and '5 parts.
'137. 5 books of inſtructions and leſſons for the harpſichord.
'138. 2 ſets of books of Concertos &c. by Dr. Pepuſch, &c.
'139. 8 Concertos, Italian writing, for Trumpets, &c. divers 'authors.
'140. 2 ſets for 3 lyra viols, and one ſet for a lyra viol, violin and 'baſs, Jenkins.

'142. Des

'141. Des Cartes, Butler, Bath, &c. 6 books of the theory of 'Muſick.

'142. Cazzati's Sonatas and pieces for lyra viols, and Sonatas, 'Ayres, &c.

'143. Sonatas for 3 flutes, and ſeveral Solos and Sonatas for flutes 'and violins, Dr. Pepuſch, &c.

'144. Country dances with the baſſes, and other books.

'145. 2 books finely bound, moſt plain paper.

'146. Several excellent Sonatas, with a great parcel of other muſic.

'147. Romolo's 2 Choirs in 6 books, Uccellini and Becker's So- 'natas.

'148. Corelli's firſt, ſecond, and third operas printed.

'149. Plain paper of ſeveral ſizes.

'150. 3 ſets of books, moſt plain paper.

'151. 12 Sonatas by an unknown author.

'152. Morley's Introduction.

'153. Ditto.

'154. Lawes's Treaſury of Muſic.

'155. Butler's Principles of Muſic.

'156. 5 books full of Opera Overtures, Sonatas, &c. of the beſt 'authors.

'157. 6 books of Trumpet Sonatas and Tunes for 2 flutes and 2 'hautboys.

'158. 6 books Overture of Hercules, and a Concerto of Corelli.

'159. 5 books of Morgan's beſt Overtures, Cibels, and tunes, and 'ſome by Mr. Clark.

'160. Simpſon's Months and Seaſons.

A bundle of caſes for books.

Odd books and papers.

VOCAL MUSICK.

'1. Divine Companion, Canons, Catches, Godeaus French 'Pſalms, &c.

'2. Nine books of the theory of muſick by divers authors.

'3. The firſt and ſecond ſets of Madrigals of that excellent author 'John Wilbye.

'4. The Gentleman's Journal for almoſt three years, with ſongs 'at the end.

'5. 3 Dif-

'5. 3 Different Catch Books by Mr. Purcell and the beſt maſters.
'6. Anthems in 4, 5, and 6 parts in Engliſh and Latin, in 6 books 'neatly bound.
'7. The Treaſury of Muſick in 5 books, by H. Purcell, &c. neatly 'bound.
'8. Orpheus Britannicus, the 2 volumes in one book, well bound.
'9. Several little books of Songs.
'10. Orpheus Britannicus, the firſt book, with new additions.
'11. Amphion Anglicus by Dr. Blow, for 1, 2, 3, and 4 voices, 'to a thorow baſs.
'12. The opera of Pyrrhus and Demetrius with the Symphonies.
'13. The opera of Antiochus with the Symphonies.
'14. The opera of Hydaſpes with the Symphonies.
'15. A great collection of ancient and modern ſongs, ſome by 'Baſſani, &c.
'16. Baſſani's Motetts, Opera 8. with Symphonies.
'17. Ditto Opera 13.
'18. Pietro Reggio's Song book.
'19. The operas of Camilla and Thomyris with Symphonies.
'20. Several Catch-books.
'21. The opera of Clotilda with Symphonies.
'22. The opera of Almahide ditto.
'23. Dr. Pepuſch's Cantatas.
'24. A great collection of Song-books by divers authors.
'25. Ditto.
'26. Services and anthems by Tallis, Bird, Gibbons, &c. the part 'for the organ.
'27. The 2 Harmonia Sacras by Mr. H. Purcell.
'28. A very large collection of ſheet ſongs.
'29. A collection of ſong books.
'30. Nine ſong books by divers authors.
'31. Bird's Pſalms in 5 parts, and Lawes's Pſalms in 3 parts, and '9 Canons of 3 and 4.
'32. Several divine pieces in 3 and 4 parts, and Child's Pſalms.
'33. Seven ſong-books, &c.
'34. One ſet for 2 and 3 voices: and one ſet for 5 voices by Dr. 'Gibbons.

'35. 2 ſets

'35. 2 ſets of books for 2, 3, 4, and 5 voices, by Dumont, 'Jones, &c.

'36. Six ſets of books, moſt of Douland, for many parts.

'37. 5 books of Playford's Pſalms in 4 parts, folio, proper for a 'ſhopkeeper.

'38. An old book finely wrote of Latin church muſick.

'39. Several books and ſets of ſongs.

'40. Laws's Pſalms, and ſeveral ditto.

'41. Four new Pſalm books.

'42. 2 Harmonia Sacras, firſt part.

SCORES.

'1. Mr. Jenkins, Dr. Gibbons, and another author, 3 books.

'2. Mr. Purcell's Cecilia, Lock's opera of Pſyche, and 15 ſheets.

'3. By Baptiſt Lully, Lock, Smith, &c.

'4. Songs for 2 and 3 voices by Dr. Wilſon.

'5. Albion and Albanius by Mr. Grabu.

'6. Mr. Purcel's Te Deum and Jubilate.

'7. Mr. Purcell's opera of Diocleſian.

'8. Ditto.

'9. A large book of Sonatas.

'10. A noble book by Gaſparini and the beſt Italian authors, 168 'folios.

'11. Ditto by Melani and the beſt Italian authors, 166 folios.

INSTRUMENTS.

'1. A fine Guittar in a caſe.

'2. A good Dulcimer.

'3. Five inſtruments in the ſhape of fiſh.

'4. A curious ivory Kitt and bow in a caſe.

'5. A good Violin by Ditton.

'6. Another very good one.

'7. One ſaid to be a Cremona.

'8. An extraordinary Rayman*.

'9. Another ditto.

'10. Another ditto.

'11. Another ditto.

* Jacob Rayman dwelt in Bell-yard, Southwark, about the year 1650. The tenor-violins made by him are greatly valued.

12. One

'12. One very beautiful one by Claud. Pieray of Paris, as good as 'a Cremona.

'13. One ditto.

'14. Another very good one.

'15. Another ditto.

'16. A very good one for a high violin.

'17. Another ditto.

'18. An excellent tenor.

'19. Another ditto by Mr. Lewis.

'20. A fine viol by Mr. Baker of Oxford.

'21. Another excellent one, bellied by Mr. Norman *.

'22. Another, ſaid to be the neateſt and beſt that Jay ever made.

'23. A fine baſs violin, new neck'd and bellied by Mr. Norman.

'24. Another rare good one by Mr. Lewis.

'25. A good harpſichord by Philip Jones.

'26. A Rucker's Virginal, thought to be the beſt in Europe.

'27. An Organ of five ſtops, exactly conſort pitch, fit for a room, 'and with ſome adornments may ſerve for any chapel, being a very 'good one.

'N. B. There is not one book or inſtrument here mentioned that 'was not his own: and as it will be the beſt ſale that hath been 'made in its kind, ſo it ſhall be the faireſt. All perſons that are 'ſtrangers to pay 5s. in the pound for what they buy, and to take 'away all by Friday night following.

'There are a great many books that Mr. Britton had collected in 'moſt parts of learning, the whole conſiſting of 14 or 1500 books, 'which will ſhortly be ſold at his late dwelling-houſe. But the 'manner and method of ſale is not yet concluded on.'

* Barah Norman was one of the laſt of the celebrated makers of violins in England: He lived in Biſhopſgate, and afterwards in St. Paul's church-yard. He had two daughters, who were actreſſes of the lower claſs at the theatre in Goodman's-Fields.

CHAP.

CHAP. X.

BEFORE we proceed to give an account of ſundry concerts and muſical meetings, which may be ſaid to have taken their riſe from that of Britton, it will be neceſſary to mention one of a very different kind, as being conducted at a great expence, namely, that of the ducheſs of Mazarine, who came into England in the reign of king Charles II. and for a ſeries of years contrived by various methods to make her houſe the reſort of all that had any pretenſions to wit, gallantry, or politeneſs. To underſtand the nature of the entertainment abovementioned, a ſketch of this lady's hiſtory will hardly be thought improper.

HORTENSIA MANCINI was one of the four daughters of Lorenzo Mancini by Jeronima Mazarine, ſiſter of Cardinal Mazarine. She had been in France from the time that ſhe was ſix years of age; and improving in wit and beauty, attracted the regard of the whole court. King Charles II. ſaw her at Paris, and more than once demanded her in marriage; but the cardinal, ſeeing no proſpect of his reſtoration, refuſed his conſent, though he lived to repent it, and in 1661 married her to the duke de la Meilleraie, with whom ſhe lived about four years without reproach; but, upon a diſagreement with him, ſhe left him poſſeſſed of the fortune which the cardinal had bequeathed to her, amounting to twenty millions of livres; and in 1675, having been invited hither with a view to ſupplant the ducheſs of Portſmouth in the king's affections, ſhe came into England; where ſhe was ſcarce arrived, before the king ſettled on her an annual penſion of four thouſand pounds; and there was little doubt but ſhe would have anſwered the end of her being ſent for; but in the following year the prince of Monaco arriving here, ſhe was ſo negligent of her buſineſs as to engage in an amour with him; which coming to the king's ear, he withdrew her penſion, and was hardly prevailed on to reſtore it. She had other intrigues upon her hands at different times; which are not to be wondered at, ſeeing that ſhe was even in her youth, or rather infancy, ſo great a libertine, as not to have the leaſt tincture of religion. In the Memoirs of her life, written by the Abbe

de St. Real, but under her own immediate direction, it is related that the cardinal her uncle was much diſpleaſed with her, and her ſiſter Madam de Bouillon, for their want of devotion; and that once complaining to them that they did not hear maſs every day, he told them that they had neither piety nor honour; adding this exhortation, which deſerves to be remembered to his credit, 'At leaſt, if 'you will not hear maſs for God's ſake, do it for the world's.'

But the want of religious principle in this lady ſeems, in the opinion of her panegyriſts, eſpecially Monſ. St. Evremond, to have been amply atoned for by her wit and beauty. This perſon who had a conſiderable hand in the laudable buſineſs of bringing her hither, might almoſt be ſaid to have reſided in her houſe, which was at Chelſea; and, if we may believe the accounts that are given of her manner of living, was a kind of academy, and daily frequented by the principal nobility, and perſons diſtinguiſhed for wit and genius, where, in the ſtyle of free converſation, were diſcuſſed ſubjects of the deepeſt ſpeculation, ſuch as philoſophy and religion, as alſo hiſtory, poetry, criticiſm on dramatic and other ingenious compoſitions, and the niceties of the French language. And that nothing might be wanting to increaſe the attractions of this bower of bliſs, the game of baſſet was introduced, and an obſcure man, named Morin, permitted to keep a bank in it; and concerts were given there, in which St. Evremond himſelf ſet the muſic: Indeed, if we come to enquire into his ſhare of the muſical compoſition, his attempts in this way muſt appear ridiculous; for we are told, though he compoſed tunes to his own verſes, and particularly to ſundry Idyls, Prologues, and other pieces of his writing, yet that as to overtures, choruſſes, and ſymphonies, he left them to ſome able muſician, who we elſewhere learn was Mr. Paiſible, the famous compoſer for the flute, already ſpoken of in this work.

St. Evremond, though an old man, was blind to the follies, and even vices of this woman, whom we may ſtyle the modern Cleopatra, and has diſgraced himſelf by the fulſome praiſes of her with which his works abound. He wrote the words to moſt of the vocal compoſitions performed at her houſe, and generally preſided at the performance. The ducheſs died in 1699, aged fifty-two.

The muſical repreſentations at the ducheſs of Mazarine's were chiefly dramatic, and are celebrated for their magnificence. The

fingers

ſingers in them were women from the theatres, whoſe names have been mentioned in the preceding volume; and the inſtrumental performers the moſt eminent maſters of the time. It is ſuppoſed that the deſign of introducing the Italian opera into England was firſt concerted in this aſſembly: The death of the ducheſs retarded but for a few years the carrying it into execution, for in 1707, the opera of Arſinoe, conſiſting of Engliſh words adapted to Italian airs by Mr. Thomas Clayton, was performed at Drury-lane theatre; and a ſucceſſion of entertainments of this kind terminated in the eſtabliſhment of an opera properly ſo called, in which the drama was written in the Italian language, and the muſic in the Italian ſtyle of compoſition. This important era in the hiſtory of muſic, as it reſpects England, will be noticed in a ſucceeding page: In the interim it is found neceſſary to continue the account of eminent church muſicians who flouriſhed in this period.

The encouragement given to the ſtudy of church-muſic by the eſtabliſhment of two compoſers for the chapel, had excited but little emulation in the young men to diſtinguiſh themſelves in this kind of ſtudy, ſo that after the deceaſe of Blow there were but few that addicted themſelves to the compoſition of anthems; and of theſe the moſt conſiderable were Tudway, Croft, Creighton, Dr. Turner, Heſeltine, Goldwin, King, and Greene.

Thomas Tudway received his education in muſic in the chapel royal, under Dr. Blow, being one of thoſe called the ſecond ſet of chapel-children, and a fellow diſciple of Turner, Purcell, and Eſtwick. On the twenty-ſecond day of April, 1664, he was admitted to ſing a tenor in the chapel at Windſor. After that, viz. in 1671, he went to Cambridge, to which univerſity he was invited by the offer of the place of organiſt of King's college chapel; and in 1681 was admitted to the degree of bachelor in his faculty. In the year 1705 queen Anne made a viſit to the univerſity of Cambridge, upon which occaſion he compoſed an anthem 'Thou O God haſt heard my vows,' which he performed as an exerciſe for the degree of doctor in muſic, and was created accordingly, and honoured with the title of public profeſſor of muſic in that univerſity *. He alſo compoſed an anthem

* The profeſſorſhip of muſic in the univerſity of Cambridge is merely honorary, there being no endowment for it; Dr. Staggins was the firſt profeſſor, being appointed in 1684, and Dr. Tudway the ſecond.

'Is

'Is it true that God will dwell with men upon the earth?' on occaſion of her majeſty's firſt going to her royal chapel at Windſor; and for theſe compoſitions, and perhaps ſome others on ſimilar occaſions, he obtained permiſſion to ſtyle himſelf compoſer and organiſt extraordinary to queen Anne.

A few ſongs and catches are the whole of Dr. Tudway's works in print; nevertheleſs it appears that he was a man ſtudious in his profeſſion, and a compoſer of anthems to a conſiderable number. He had a ſon, intended by him, as it ſeems, for his own profeſſion; for his information and uſe the doctor drew up, in the form a letter, ſuch an account of muſic and muſicians as his memory enabled him to furniſh: Many very curious particulars are related in it, and ſome facts, which but for him muſt have been buried in oblivion; among which are the conteſt between father Smith and Harris about the making of the Temple organ, and the deciſion of it by Jefferies, afterwards lord chancellor; a fact ſcarcely known to any perſon living, except ſuch as have peruſed the letter.

His intimacy with Purcell, who had been his ſchool-fellow, furniſhed him with the means of forming a true judgment, as well of his character as his abilities, and he has borne a very honourable teſtimony to both in the following paſſage: 'I knew him perfectly 'well: He had a moſt commendable ambition of exceeding every 'one of his time; and he ſucceeded in it without contradiction, 'there being none in England, nor any where elſe that I know of, 'that could come in competition with him for compoſitions of all 'kinds. Towards the latter end of his life he was prevailed with to 'compoſe for the Engliſh ſtage; there was nothing that ever had 'appeared in England like the repreſentations he made of all kinds, 'whether for pomp or ſolemnity; in his grand chorus, &c. or that 'exquiſite piece called the freezing piece of muſick; in repreſenting 'a mad couple, or country ſwains making love, or indeed any other 'kind of muſick whatever. But theſe are trifles in compariſon of 'the ſolemn pieces he made for the church, in which I will name 'but one, and that is his Te Deum, &c. with inſtruments, a compoſition for ſkill and invention beyond what was ever attempted in 'England before his time.'

In his ſentiments touching muſic, as delivered in his letter, Dr. Tudway is ſomewhat ſingular, inaſmuch as he manifeſts an almoſt uni-

uniform diſlike of the practice of fuguing in vocal muſic, alledging as a reaſon that it obſcures the ſenſe of the words; which is either the caſe or not, accordingly as the point is managed: Certain it is that the practice of the ableſt maſters, both before and ſince his time, is againſt him; and it is perhaps owing to this ſingularity of opinion that the beſt of his compoſitions do not riſe above mediocrity, and that ſcarce any of them are in uſe at this day.

In the latter part of his life Dr. Tudway was moſtly reſident in London. Having a general acquaintance with muſic, and being perſonally intimate with the moſt eminent of the profeſſion, he was employed by Edward, earl of Oxford, in collecting for him muſical compoſitions, chiefly of the Italians, and in making a collection of the moſt valuable ſervices and anthems, the work of our own countrymen. Of theſe he ſcored with his own hand as many as filled ſeven thick quarto volumes, which are now depoſited in the Britiſh Muſeum, and anſwer to Numb. 7337, et ſeq. in the printed catalogue of that collection.

The favour ſhewn him by lord Oxford, together with his merit in his profeſſion, procured him admittance into a club, conſiſting of Prior, Sir James Thornhill, Chriſtian the ſeal engraver, Bridgman the gardner, and other ingenious artiſts, which uſed to meet at lord Oxford's once a week. Sir James Thornhill drew all their portraits in pencil, and amongſt the reſt that of Dr. Tudway playing on the harpſichord, and Prior ſcribbled verſes under the drawings. Theſe portraits were in the collection of Mr. Weſt, the late preſident of the Royal Society.

In the muſic-ſchool at Oxford is a painting of Dr. Tudway, with the anthem performed on the queen's coming to Cambridge in his hand. The picture was a preſent from the late Dr. Rawlinſon. Dr. Tudway is yet remembered at Cambridge for his ſingular ſtyle in converſation, and for that, like Daniel Purcell, he could ſcarce ever ſpeak without a pun.

GULIELMUS CROFT MUS. DOCT.

NATUS APUD EATINGTON INFERIOREM

IN AGRO WARWICENSI.

WILLIAM CROFT, a native of Nether Eatington in the county of Warwick, was educated in the royal chapel under Dr. Blow; and upon the erection of an organ in the parish church of St. Anne, Weſtminſter, was elected organiſt of that church. In 1700 he was admitted a gentleman extraordinary of the chapel royal, and in 1704 was appointed joint-organiſt of the ſame with Jeremiah Clark, upon whoſe deceaſe in 1707 he obtained the whole place. In the year 1708 he ſucceeded Dr. Blow as maſter of the children and compoſer to the chapel royal, as alſo in his place of organiſt of the collegiate church of St. Peter, Weſtminſter.

In

In the year 1711 he reſigned his place of organiſt of St. Anne, Weſtminſter, in favour of Mr. John Iſham, who was elected in his room, and in the following year publiſhed, but without his name, 'Divine Harmony, or a new Collection of ſelect Anthems uſed at her 'Majeſty's Chapels Royal, Weſtminſter-abbey, St. Paul's, &c.' This collection, like that of Clifford, ſo often mentioned in the courſe of this work, contains only the words and not the muſic of the ſeveral anthems ſelected. Before it is a preface, containing a brief account of church-muſic, and an encomium on Tallis and Bird, the former of whom is therein ſaid to have been famous all over Europe. And here the author takes occaſion to mention, that although the firſt anthem in the collection, 'O Lord, the maker of all things,' had been printed with the name of Mundy to it, yet that Dr. Aldrich had reſtored it to its proper author, king Hen. VIII.

In 1715 Croft was created doctor in muſic in the univerſity of Oxford. His exerciſe for that degree was an Engliſh and alſo a Latin ode, written by Mr. Joſeph Trapp, afterwards Dr. Trapp, which were performed by gentlemen of the chapel, and others from London, in the theatre, on Monday, 13 July, 1715. Both the odes with the muſic were afterwards curiouſly engraved in ſcore, and publiſhed with the title of Muſicus Apparatus Academicus.

In the ſame year an addition was made to the old eſtabliſhment of the royal chapel of four gentlemen, a ſecond compoſer, a luteniſt, and a violiſt, in which was inſerted an allowance to Dr. William Croft, as maſter of the children, of eighty pounds per annum, for teaching the children to read, write and accompts, and for teaching them to play on the organ and to compoſe muſic.

In the year 1724 Dr. Croft publiſhed by ſubſcription a noble work of his compoſition, entitled 'Muſica Sacra or ſelect Anthems in ſcore,' in two volumes, the firſt containing the burial-ſervice, which Purcell had begun, but lived not to complete. In the preface the author obſerves of this work that it is the firſt eſſay in muſic-printing of the kind, it being in ſcore, engraven and ſtamped on plates; and that for want of ſome ſuch contrivance, the muſic formerly printed in England had been very incorrectly publiſhed; as an inſtance whereof he mentions the Te Deum and Jubilate of Purcell, in which he ſays the faults and omiſſions are ſo groſs, as not to be amended but by ſome ſkilful hand.

He

He profeſſes himſelf ignorant of the ſtate of church-muſic before the reformation, as the ſame does not appear from any memorials or entries thereof in books remaining in any of our cathedral churches; from whence it is to be inferred that he had never ſeen or heard of that formula of choral ſervice the Boke of Common Praier noted, compoſed by John Marbeck, of which, and alſo of the author, an account has already been given.

He celebrates, in terms of high commendation, for ſkill and a fine voice, Mr. Elford, of whom he ſays, 'he was a bright example of 'this kind, excelling all as far as is known, that ever went before 'him, and fit to be imitated by all that come after him; he being 'in a peculiar manner eminent for his giving a due energy and proper 'emphaſis to the words of his muſic.'

The anthems contained in this collection are in that grand and ſolemn ſtyle of compoſition, which ſhould ever diſtinguiſh muſic appropriated to the ſervice of the church. Many of the anthems were made on the moſt joyful occaſions, that is to ſay, thankſgivings for victories obtained over our enemies during a war in which the intereſts of all Europe were concerned: upon the celebration of which ſolemnities it was uſual for queen Anne to go in ſtate to St. Paul's cathedral *. Others there are no leſs worthy to be admired for that majeſtic and ſublime ſtyle in which they are written, and of which the following, viz. 'O Lord rebuke me not,' 'Praiſe the Lord, O 'my ſoul,' 'God is gone up,' and 'O Lord thou haſt ſearched me 'out,' are ſhining examples.

Dr. Croft died in Auguſt 1727, of an illneſs occaſioned by his attendance on his duty at the coronation of the late king George II. a monument was erected for him at the expence of one of his moſt intimate friends and great admirers, Humphrey Wyrley Birch, Eſq. a gentleman of a good eſtate, and a lawyer by profeſſion †, whereon is inſcribed the following character of him.

* As 'I will always give thanks,' for the victory of Oudenarde; 'Sing unto the Lord,' for the ſucceſs of our arms in the year 1708. Many other anthems were compoſed by Dr. Croft and others on the like occaſions which are not in print.

† This perſon was remarkable for the ſingularity of his character. He was a man of abilities in his profeſſion: He was of counſel for Woolſton in the proſecution againſt him for his blaſphemous publications againſt the miracles of our bleſſed Saviour, and made for him as good a defence as ſo bad a cauſe would admit of. He was poſſeſſed of a good eſtate, and therefore at liberty to gratify his paſſion for muſic, which was a very ſtrange one, for

Hic juxta Sepultus eſt
GULIELMUS CROFT
Muſicæ Doctor,
Regiiq; Sacelli et hujuſce Eccleſiæ Collegiatæ
Organiſta.
Harmoniam,
A præclariſſimo Modulandi Artifice,
Cui alterum jam claudit latus,
Feliciter derivavit;
Suiſq; celebratis Operibus,
Quæ Deo conſecravit plurima,
Studioſe provexit:
Nec Solennitate tantùm Numerorum,
Sed et Ingenii, et Morum, et Vultûs etiam Suavitate,
Egregiè commendavit.
Inter Mortalia
Per quinquaginta fere Annos
Cum ſummo verſatus Candore,
(Nec ullo Humanitatis Officio conſpectior
Quàm erga ſuos quotquot inſtituerit Alumnos
Amicitiâ et charitate verè Paternâ)
XIV Die Auguſti, A. D. M. DCC. XXVII.
Ad Cœlitum demigravit Chorum,
Præſentior Angelorum Concentibus
Suum adſtiturus HALLELUJAH.

Expergiſcere, mea GLORIA;
Expergiſcere, Nablium et cithara;
Expergiſcar ego multo mane.

Thus tranſlated: 'Near this place lies interred William Croft, 'doctor in muſic, organiſt of the royal chapel and this collegiate

for he chiefly affected that which had a tendency to draw tears. Of all compoſitions he moſt admired the funeral ſervice by Purcell and Croft, and would leave the circuit and ride many miles to Weſtminſter-abbey to hear it. At the funeral of queen Caroline, for the greater convenience of hearing it, he, with another lawyer, who was afterwards a judge, though neither of them could ſing a note, walked among the choirmen of the abbey, each clad in a ſurplice, with a muſic paper in one hand and a taper in the other. Dr. Croft was a countryman of Mr. Wyrley Birch; which circumſtance, together with his great merit in his profeſſion, was Mr. Birch's inducement to the above-mentioned act of munificence, the erection of a monument for him.

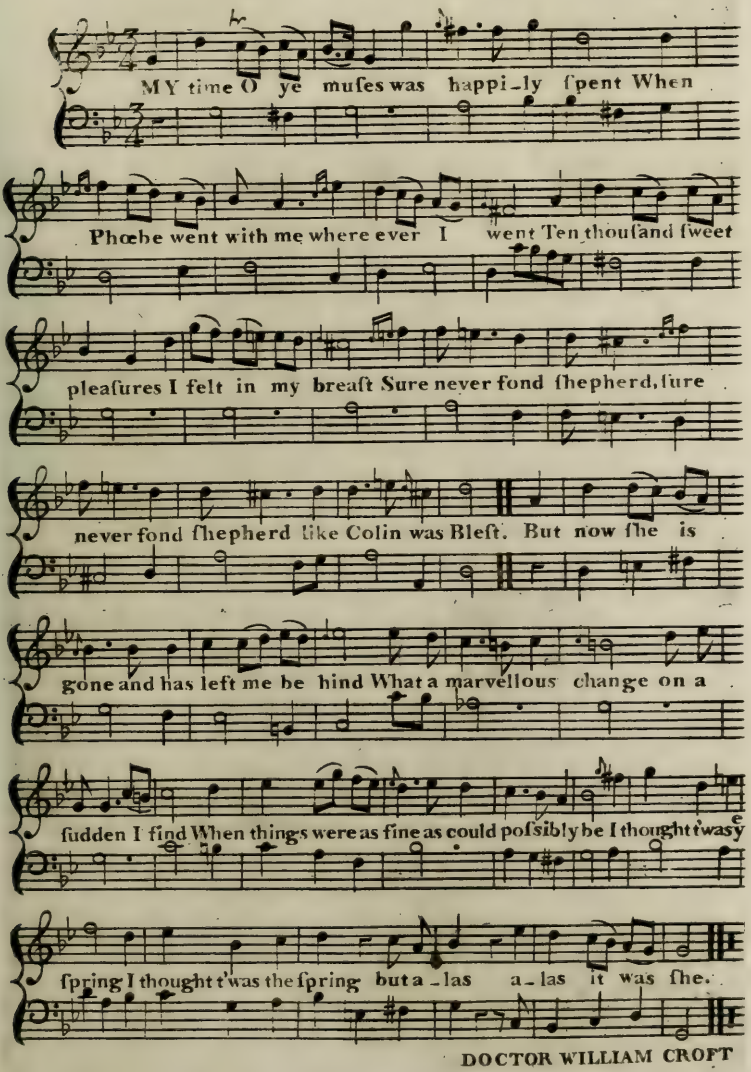
'church. His harmony he happily derived from that excellent artiſt in modulation who lies on the other ſide of him *. In his celebrated works, which for the moſt part he conſecrated to God, he made a diligent progreſs; nor was it by the ſolemnity of the numbers alone, but by the force of his ingenuity, and the ſweetneſs of his manners, and even his countenance, that he excellently recommended them. Having reſided among mortals for fifty years, behaving with the utmoſt candour, (not more conſpicuous for any other office of humanity than a friendſhip and love truly paternal towards all whom he had inſtructed) he departed to the heavenly choir on the fourteenth day of Auguſt, 1727, that, being near, he might add his own Hallelujah to the concert of angels. Awake up my glory, awake pſaltery and harp, I myſelf will awake right early †.'

Dr. Croft was a grave and decent man, and being a ſincere lover of his art, devoted himſelf to the ſtudy and practice of it. The bent of his genius led him to church-muſic; nevertheleſs he compoſed and publiſhed ſix ſets of tunes for two violins and a baſs, which in his youth he made for ſeveral plays. He alſo compoſed and publiſhed ſix Sonatas for two flutes, and ſix Solos for a flute and a baſs. The flute, as we have already obſerved, being formerly a favourite inſtrument in this kingdom.

There are alſo extant in print ſongs of his compoſition to a conſiderable number, and ſome in manuſcript, that have never yet appeared; among the latter is that well-known ſong of Dr. Byrom, 'My time O ye Muſes ‡,' firſt publiſhed in the Spectator, No. 603, to which Dr. Croft made the following tender and pathetic air.

* Dr. Blow. † Pſalm lvii. verſe 9.

‡ The lady the ſubject of the above ballad, was the eldeſt daughter of the famous Dr. Richard Bentley, and a univerſity beauty at the time when the author was at college; ſhe was married to Dr. Richard Cumberland, late biſhop of Kilmore, a ſon of Dr. Cumberland, biſhop of Peterborough, the author of that noble antidote againſt the poiſon of Hobbes's philoſophy, De Legibus Naturæ Diſquiſitio Philoſophica, and died a few months ago.



DOCTOR WILLIAM CROFT

A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC.

BOOK II. CHAP. I.

ROBERT CREIGHTON, doctor in divinity, was the ſon of Dr. Robert Creighton of Trinity college, Cambridge, who was afterwards biſhop of Bath and Wells, and attended Charles II. during his exile. In his youth he had been taught the rudiments of muſic, and entering into holy orders, he ſedulouſly applied himſelf to the ſtudy of church-muſic; he attained to ſuch a degree of proficiency therein, as entitled him to a rank among the ableſt maſters of his time. In the year 1674 he was appointed a canon reſidentiary, and alſo chanter of the cathedral church of Wells; and, being an unambitious man, and in a ſituation that afforded him opportunities of indulging his paſſion for muſic, he made ſundry compoſitions for the uſe of his church, ſome of which are remaining in the books thereof. He died at Wells in the year 1736, having attained the age of ninety-ſeven. Dr. Boyce has given to the world an anthem for four voices, 'I will ariſe and go to my father,' compoſed by Dr. Creighton, which no one can peruſe without regretting that it is ſo ſhort.

WILLIAM TURNER; one of the ſecond ſet of chapel-children, and a diſciple of Blow; when he was grown up, his voice broke into a fine countertenor, a circumſtance which procured him an eaſy admittance into the royal chapel, of which he was ſworn a gentleman

on

on the eleventh day of October, 1669, and afterwards was appointed a vicar choral in the cathedral church of St. Paul, and a lay vicar of the collegiate church of St. Peter at Weſtminſter. In the year 1696 he commenced doctor of his faculty in the univerſity of Cambridge.

In the choir books of the royal chapel, and of many cathedrals, is an anthem 'I will alway give thanks,' called the club anthem, as having been compoſed by Humphrey, Blow, and Turner, in conjunction, and intended by them as a memorial of the ſtrict friendſhip that ſubſiſted between them.

Dr. Turner died at the age of eighty-eight on the thirteenth day of January, 1740, and was buried in the cloiſter of Weſtminſter-abbey, in the ſame grave, and at the ſame time with his wife Elizabeth, whoſe death happened but four days before his own. They had been married but a few years ſhort of ſeventy, and in their relation exhibited to the world an illuſtrious example of conjugal virtue and felicity. The daughter and only child of theſe two excellent perſons was married to Mr. John Robinſon, organiſt of Weſtminſter-abbey, and alſo of two pariſh churches in London, namely, St. Lawrence Jewry, and St. Magnus, and of her further mention will be made hereafter. She had a good voice, and ſung in the opera of Narciſſus, performed at the Haymarket in 1720 *.

John Goldwin was a diſciple of Dr. William Child, and on the twelfth day of April, 1697, ſucceeded him as organiſt of the free chapel of St. George at Windſor. In the year 1703 he was appointed maſter of the choriſters there; in both which ſtations he continued till the day of his death, which was the ſeventh of November, 1719. Of the many anthems of his compoſition, Dr. Boyce has ſelected one for four voices, 'I have ſet God alway before me,' which, in reſpect of the modulation, anſwers preciſely to the character which the doctor has given of the muſic of Goldwin, viz. that it is ſingular and agreeable.

* In the Memoranda of Anthony Wood mention is made of a William Turner, the ſon of a cook of Pembroke college, Oxon. who had been bred a choriſter in Chriſt-church under Mr. Low, and was afterwards a ſinging-man in that cathedral: This might be Dr. Turner; and upon ſearching the books of the pariſh of St. Margaret, Weſtminſter, it appears that on the ſixth day of April, 1708, Henry Turner was elected organiſt of that church in the room of Bernard Smith, being recommended by Mr. John Robinſon: probably therefore this Henry Turner was a brother of the doctor.

CHARLES KING, bred up in the choir of St. Paul's, under Dr. Blow, was at firſt a ſupernumerary ſinger in that cathedral for the ſmall ſtipend of 14l. a year. In the year 1704 he was admitted to the degree of bachelor in muſic in the univerſity of Oxford, and, upon the death of Jeremiah Clark, whoſe ſiſter was his firſt wife, was appointed almoner and maſter of the children of St. Paul's, continuing to ſing for his original ſtipend, until 31 Oct. 1730, when he was admitted a vicar choral of that cathedral, according to the cuſtoms and ſtatutes thereof. Beſides his places in the cathedral, he was permitted to hold one in a pariſh church in the city, being organiſt of St. Bennet Fink, London: in which ſeveral ſtations he continued till the time of his death, which happened on the ſeventeenth day of March, 1745. With his ſecond wife he had a fortune of ſeven or eight thouſand pounds, which was left her by the widow of Mr. Primatt the chemiſt, who lived in Smithfield, and alſo in that houſe at Hampton which is now Mr. Garrick's. But, notwithſtanding this acceſſion of wealth, he left his family in but indifferent circumſtances. King compoſed ſome anthems, and alſo ſervices to a great number, and thereby gave occaſion to Dr. Greene to ſay, and indeed he was very fond of ſaying it, as he thought it a witty ſentiment, that 'Mr. King was a very ſerviceable man.' As a muſician he is but little eſteemed: His compoſitions are uniformly reſtrained within the bounds of mediocrity; they are well known, as being frequently performed, yet no one cares to cenſure or commend them, and they leave the mind juſt as they found it. Some who were intimate with him ſay he was not devoid of genius, but averſe to ſtudy; which character ſeems to agree with that general indolence and apathy which were viſible in his look and behaviour at church, where he ſeemed to be as little affected by the ſervice as the organ-blower.

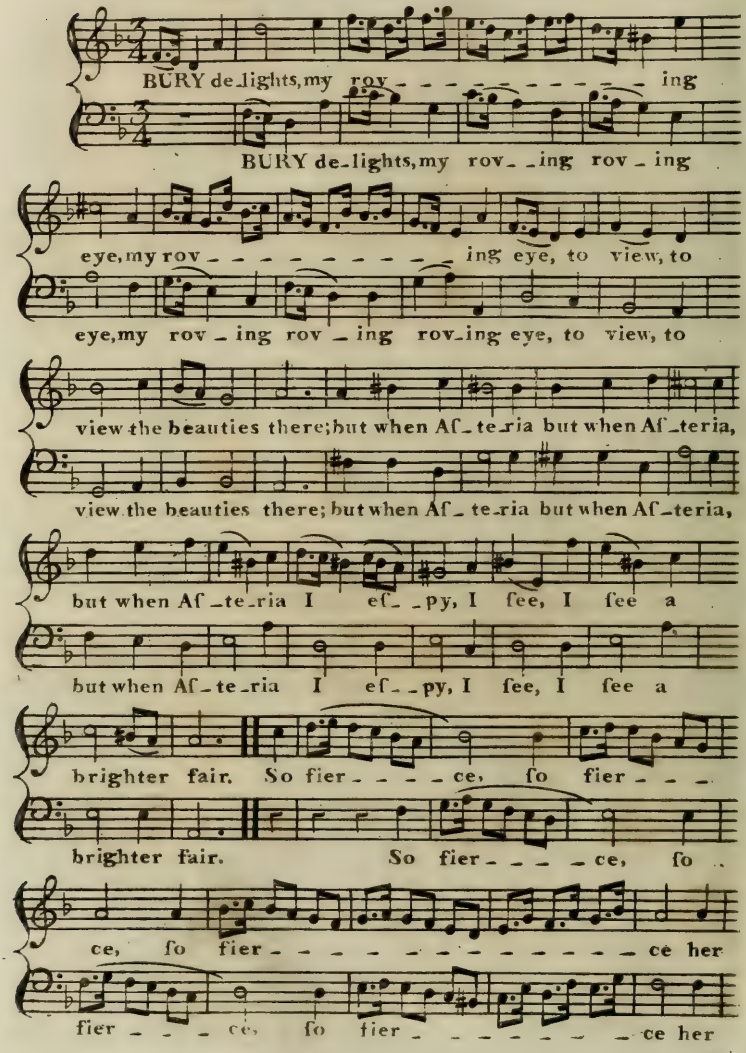
JOHN ISHAM, or, as his name is ſometimes corruptly ſpelt, Iſum, though little known in the muſical world, was a man of abilities in his profeſſion. Where he received his inſtruction in muſic is not known. He was the deputy of Dr. Croft for ſeveral years, and was one of the many perſons who went from London to Oxford to aſſiſt in the performance of his exerciſe for his doctor's degree. It appears that Mr. Iſham, together with William Morley, a gentleman of the royal chapel, were admitted to the degree of bachelor in muſic at the ſame time that Croft commenced doctor. In the year 1711

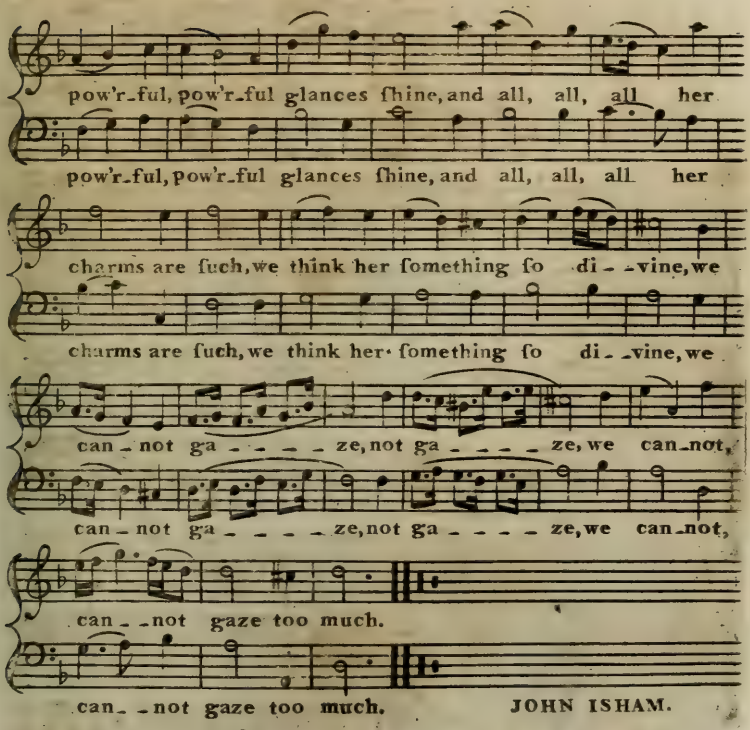
Dr.

Dr. Croft reſigned the place of organiſt of St. Anne's, Weſtminſter, and by his intereſt in the pariſh Iſham was elected in his ſtead.

Iſham had no cathedral employment, nor any place in the royal chapel; for which, conſidering his merit in his profeſſion, no better reaſon can be ſuggeſted, than that perhaps he had not the recommendation of a good voice; at leaſt this is the only way in which we are able to account for his being ſo frequently a candidate for the place of organiſt to ſeveral churches in and about London. To that of St. Anne, Weſtminſter, he was choſen on the twenty-ſecond day of January, 1711. On the third day of April, 1718, he was elected organiſt of St. Andrew, Holborn, with a ſalary of fifty pounds a year; upon which occaſion Dr. Pelling, the rector of St. Anne's, moved in veſtry that he might be permitted to retain his place in that church, which motion being rejected, Iſham quitted the place; and a vacancy at St. Margaret's, Weſtminſter happening ſoon after, he ſtood for organiſt of that church, and was elected.

He died about the month of June, 1726, having with very little encouragement to ſuch ſtudies, made ſundry valuable compoſitions for the uſe of the church. The words of two anthems compoſed by him, viz. 'Unto thee, O Lord,' and 'O ſing unto the Lord a new 'ſong,' are in the collection heretofore mentioned to have been made by Dr. Croft, and publiſhed in 1712. He joined with William Morley above-mentioned in the publication of a collection of ſongs compoſed by them both, among which is the following one for two voices.


BURY de-lights, my rov - - - - - - - - - - ing
BURY de-lights, my rov- -ing rov - ing
eye, my rov - - - - - - - - - ing eye, to view, to
eye, my rov - ing rov - ing rov-ing eye, to view, to
view the beauties there; but when Af - te-ria but when Af - teria,
view the beauties there; but when Af - te-ria but when Af - teria,
but when Af - te-ria I ef - - py, I fee, I fee a
but when Af - te-ria I ef - - py, I fee, I fee a
brighter fair. So fier - - - - ce, fo fier - - -
brighter fair. So fier - - - - ce, fo
ce, fo fier - - - - - - - - - - - - - - ce her
fier - - - ce, fo fier - - - - - - - ce her


pow'r-ful, pow'r-ful glances ſhine, and all, all, all her
pow'r-ful, pow'r-ful glances ſhine, and all, all, all her
charms are ſuch, we think her ſomething ſo di--vine, we
charms are ſuch, we think her ſomething ſo di--vine, we
can-not ga----ze, not ga----ze, we can-not,
can-not ga----ze, not ga----ze, we can-not,
can--not gaze too much.
can--not gaze too much.

JOHN ISHAM.

Daniel Henstridge, organiſt of the cathedral church of Canterbury about the year 1710, compoſed ſundry anthems. The words of ſome of them are in the collection entitled Divine Harmony, herein before mentioned to have been publiſhed by Dr. Croft in 1712.

James Hesletine, a diſciple of Blow, was organiſt of the cathedral church of Durham, and alſo of the collegiate church of St. Catherine near the Tower, the duty of which latter office he executed by deputy. He was an excellent cathedral muſician, and compoſed a great number of anthems, a few whereof, namely, 'Behold 'how good and joyful,' and ſome others, are to be found in the choir books of many of the cathedrals of this kingdom; others, to a great number, he cauſed to be copied into the books of his own cathedral; but having, as he conceived, been ſlighted, or otherwiſe ill-treated by the dean and chapter, he in revenge tore out of the church-books all his compoſitions that were there to be found. He died in an advanced age about twenty years ago.

Maurice Greene was the ſon of a London clergyman, viz. Mr. Thomas Greene, vicar of St. Olave Jewry, and nephew of John Greene, ſerjeant at law. He was brought up in St. Paul's choir under Mr. King, and upon the breaking of his voice was taken apprentice by Mr. Richard Brind, then organiſt of that cathedral. Being an ingenious and ſtudious young man, he was very ſoon diſtinguiſhed, as well for his ſkill in muſical compoſition, as for an elegant and original ſtyle in performing on the organ. About the year 1716, his uncle then being a member of Serjeant's-Inn, which is ſituate in the pariſh of St. Dunſtan in the Weſt, London, had intereſt enough to procure for his nephew, though under twenty years of age, the place of organiſt of that pariſh church. In February, 1717, Daniel Purcell, organiſt of St. Andrew's, Holborn, being then lately dead, and the pariſh having agreed to make the ſalary fifty pounds a year, Greene ſtood for the place, and carried it; but the year following Brind dying, Greene was by the dean and chapter of St. Paul's appointed his ſucceſſor; and upon this his preferment he quitted both his places. The dean of St. Paul's at this time was Dr. Godolphin, a muſical man, and a friend of Greene, and he by his influence with the chapter procured, in augmentation of the ancient appointment or ſalary of the organiſt, the addition of a lay vicar's ſtipend.

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In the year 1730 Mr. Greene was created doctor in muſic of the univerſity of Cambridge, and at the ſame time was honoured with the title of public profeſſor of muſic in that univerſity, in the room of Tudway, who it is ſuppoſed died ſome ſhort time before. As there will be further occaſion to ſpeak of Dr. Greene, the concluſion of this memoir concerning him is poſtponed.

Frequent occaſion has been taken, in the courſe of this work, to mention Eſtienne Roger, and Michael Charles Le Cene, two book-ſellers of Amſterdam: Theſe perſons were the greateſt publiſhers of muſic in Europe; and as they greatly improved the method of printing muſic on copper plates, are entitled to particular notice. And here it muſt be obſerved that the practice now ſpoken of is ſuppoſed to have begun at Rome about the time of Freſcobaldi, whoſe ſecond book of Toccatas was printed there in the year 1637, on copper plates engraven. The practice was adopted by the Germans and the French. The Engliſh alſo gave into it, as appears by a collection of leſſons by Dr. Bull, Bird, and others, entitled 'Parthenia, or the Mai-'denhead of the firſt Muſic that ever was printed for the Virginals.' Notwithſtanding theſe inſtances, it appears in general that muſic continued in moſt countries to be printed on letter-preſs types; and, to ſpeak of England only, it prevailed ſo greatly here, that but for the ſingle ſongs engraven by one Thomas Croſs *, who dwelt in Catherine-wheel-court near Holborn, or as it was alſo called, Snow-hill Conduit, and publiſhed from time to time, about the beginning of this century, to a great number, we ſhould ſcarce have known that any other method of printing muſic exiſted among us.

Playford, whoſe ſhop, during the ſpace of near half a century, was the reſort of all muſicians and practitioners in and about London, ſeems actually to have been himſelf a printer of muſic, at leaſt for a great part of his life. His printing-houſe was in Little Britain †, and there he bred up to the buſineſs his elder ſon named John, who print-

* This perſon is mentioned by Harry Hall in ſome verſes of his prefixed to the ſecond part of the Orpheus Britannicus; and in his verſes addreſſed to Dr. Blow upon the publication of his Amphion Anglicus is this humorous diſtich:

'While at the ſhops we daily dangling view
'Falſe concord by Tom Croſs engraven true.'

† In the London Gazette, Numb. 2136, of 6 May, 1686, is an advertiſement for the ſale of Playford's printing-houſe and utenſils.

The induſtry of this man, and the pains he took to get an honeſt livelihood for himſelf and his family, are very remarkable; and it ſeems he had a wife who came not be-

ed ſeveral books publiſhed by his brother Henry. His ſucceſſors in that buſineſs have been mentioned in the next preceding volume, page 477, and there are a few perſons who follow it at this time.

As to printing on copper plates, it had in many reſpects the advantage of letter-preſs; the great objection was the expence of it, but this the Dutch artificers found means to reduce; for they contrived by ſome method, which to others is yet a ſecret, ſo to ſoften the copper, as to render it ſuſceptible of an impreſſion from the ſtroke of a hammer on a punch, the point whereof had the form of a muſical note. The ſucceſs of this invention is only to be judged of by the numerous articles contained in the Dutch catalogues of muſic publiſhed between the year 1700 and the preſent time, which ſeem to indicate little leſs than that the authors of this diſcovery had a monopoly of that buſineſs.

The difficulty in getting muſic from abroad, and the high duty on the importation of it, were motives to an attempt of a ſomewhat ſimilar kind in England. Two perſons, namely John Walſh and John Hare, engaged together about the year 1710, to print muſic on ſtamped pewter plates. The one had a ſhop in Catherine-ſtreet in the Strand, the other kept a ſhop, the ſign of the Viol, in St. Paul's church-yard *, and another in Freeman's yard, or court, in Cornhill. They imported from time to time muſic from Holland, and reprinting it here, circulated it throughout the kingdom to their very great emolument. They were both very illiterate men, neither of them was able to form a title-page according to the rules of grammar, and they ſeemed both to be too penurious to employ others for the purpoſe. Their publications were in numberleſs inſtances a diſgrace to the ſcience and its profeſſors; but they got money, and no one complained.

hind him in that virtue. At the end of one of his publications in 1679, is an advertiſement purporting 'that at Iſlington, over-againſt the church, Mrs. Playford then kept a 'boarding-ſchool, where young gentlewomen might be inſtructed in all manner of curious 'works, as alſo reading, writing, muſick, dancing, and the French tongue.'

* In St. Paul's church-yard were formerly many ſhops where muſic and muſical inſtruments were ſold, for which at this time no better reaſon can be given, than that the ſervice at that cathedral drew together twice a day all the lovers of muſic in London; not to mention that the choirmen were wont to aſſemble there, where they were met by their friends and acquaintance. The rebuilding of the church was but little interruption to theſe meetings; for though the church was not finiſhed till 1710, divine ſervice was performed in it as ſoon as the choir was completed, which was about 1700.

The

There lived about this time one Richard Mears, a maker of muſical inſtruments, an ingenious but whimſical man; he had been bred up under his father to that buſineſs *, and ſeeing the ſlovenly manner in which muſic was publiſhed by Walſh and Hare; and being deſirous to participate in ſo gainful a trade, he became their rival, and propoſed to himſelf and the public to print in a fairer character than pewter would admit of, and to ſell his books at a price little above what they were ſold for by the others.

In proſecution of this deſign he procured of Mattheſon of Hamburgh, who had married an Engliſhwoman, and was beſides ſecretary to the Britiſh reſident in that city, the manuſcript of two collections of leſſons compoſed by him. Theſe he cauſed to be engraven on copper in a handſome character, and printed in a thin folio volume. Some years after, Mr. Handel, having compoſed for the practice of the princeſs Anne, ſundry ſuits of leſſons for the harpſichord, made a collection of them, and gave it Mears to print; but, properly ſpeaking, it was publiſhed by the author's amanuenſis Chriſtopher Smith, who then lived at the ſign of the Hand and Muſic-book in Coventry-ſtreet, the upper end of the Hay-market. Mears alſo printed Mr. Handel's opera of Radamiſtus, and Coriolanus compoſed by Attilio. The next undertaking of Mears was an edition of the works of Corelli; for the four operas of Sonatas he had the aſſiſtance of a ſubſcription; the work he completed in an elegant manner, but Walſh and Hare damped the ſale of it, by lowering the price of an edition publiſhed by them ſome years before. Nevertheleſs Mears continued to go on: he printed the Opera quinta of Corelli in the ſame character, and undertook to print his Concertos; but in this work he failed; only the firſt and ſecond violin parts were engraven, the others were ſtamped, and that in a worſe character than had been made uſe of by Walſh and his colleague.

After a variety of projects Mears found himſelf unable to ſtand his ground; he quitted his ſhop in St. Paul's church-yard, and ſome years after ſet up in Birchin-lane; he continued there about two years, and then removed to London-houſe-yard in St. Paul's church-

* The elder Mears kept a ſhop for the ſale of muſical inſtruments oppoſite the Catherine-wheel inn without Biſhopſgate; and in the London Gazette, Numb. 2433, for March 7, 1688, advertiſed from thence lutes and viols fretted according to Mr. Salmon's propoſal, of which an account is given vol. IV. page 423, in not. and 444.

yard,

yard, where he died about the year 1743, leaving a ſon of Walſh in poſſeſſion of almoſt the whole trade of the kingdom.

There were two other perſons, namely J. Cluer and Benjamin Creake, copartners; the former dwelt in Bow-church-yard, and beſides being a printer, was a vender of quack medicines; the latter lived in Jermyn-ſtreet: Theſe men undertook to ſtamp muſic, and printed many of Handel's operas, that is to ſay, Admetus, Siroe, Scipio, Rodelinda, Julius Cæſar, Tamerlane, Alexander, and ſome others, but generally in a character ſingularly coarſe and difficult to read. Thomas Croſs, junior, a ſon of him abovementioned, ſtamped the plates of Geminiani's Solos, and a few other publications, but in a very homely and illegible character, of which he was ſo little conſcious, that he ſet his name to every thing he did, even to ſingle ſongs. William Smith, who had been an apprentice of Walſh, and lived at the ſign of Corelli's head oppoſite Norfolk-ſtreet in the Strand, and Benjamin Cooke in New-ſtreet, Covent Garden, were printers of muſic: the former was chiefly employed by ſuch authors as Feſting, and a few others, who publiſhed their works themſelves; and had a type of his own, remarkably ſteady and uniform.

But the laſt and great improver of the art of ſtamping muſic in England was one Phillips, a Welchman, who might be ſaid to have ſtolen it from one Fortier, a Frenchman, and a watchmaker, who ſtamped ſome of the parts of Martini's firſt opera of Concertos, and a few other things. This man, Phillips, by repeated eſſays, arrived at the method of making types of all the characters uſed in muſic. With theſe he ſtamped muſic on pewter plates, and taught the whole art to his wife and ſon. In other reſpects he improved the practice of ſtamping to ſo great a degree, that muſic is ſcarce any where ſo well printed as in England.

About ten years ago one Fougt, a native of Lapland, arrived here, and taking a ſhop in St. Martin's-lane, obtained a patent for the ſole printing of muſic on letter-preſs types of his own founding, which were very neat. This patent, had it been conteſted at law, would undoubtedly have been adjudged void, as the invention was not a new one. He publiſhed ſeveral collections of leſſons and ſonatas under it, but the muſic-ſellers in London copied his publications on pewter plates, and by underſelling, drove him out of the kingdom.

CHAP. II.

ANDREA ADAMI DA BOLSENA CITTADINO ORIGINARIO VENEZIANO BENEFIZIATO DI S. M. MAGGIORE E. MAGISTRO DELLA CAPPELLA PONTIFICIA.

ANDREA ADAMI, ſurnamed da Bolſena, Maeſtro della Cappella Pontificia, was the author of a book entitled 'Oſſervazioni per 'ben regolare il Coro de i Cantori della Cappella Pontificia, tanto nelle 'Funzioni ordinarie, che ſtraordinarie,' printed at Rome in 1711, 4to; containing firſt a formula of the ſeveral functions performed as well on

on ſolemn as ordinary occaſions in the pontifical chapel; and ſecondly a brief account of the principal muſicians and ſingers, members of the college of the ſame chapel.

The preface to this work is a hiſtory of the college above-mentioned: It begins with an enumeration of the ſuffrages of the fathers in favour of church-muſic *, in ſubſtance as follows:

'After the death of our Saviour the ſinging of pſalms and hymns 'was introduced into the church by the apoſtles themſelves, accord-'ing to the documents of their Maſter. During the reigns of the 'Roman emperors, in all the eaſtern and weſtern temples the eccle-'ſiaſtical functions were performed in Canto figurato, till St. Atha-'naſius introduced into the church of Alexandria the Canto piano.

'St. Auguſtine, in his Confeſſions, lib. ix. Confeſſ. 7. aſſures us, 'as does alſo Dominicus Macrus, in his Lexicon †, that St. Ambroſe 'introduced into his church at Milan the Canto ſoave e figurato, in 'imitation of that of the Greek church, commonly called χρωμα-'τιζόμενος. About a century after, that is to ſay in 460, pope St. 'Hilary introduced at Rome the true Cantus Eccleſiaſticus, and 'founded an academy for ſingers. This is alſo ſaid by Macrus in his 'Lexicon, but Johannes Diaconus, with more probability, aſcribes it 'to St. Gregory the Great.

'In the year 590, St. Gregory reformed the Cantus Eccleſiaſticus, 'and inſtituted the Cantus Gregorianus, which is ſtill uſed in the 'pontifical chapel. This great man inſtituted alſo a ſchool for 'ſingers, from which the college of pontifical ſingers now exiſting de-'rives its origin; and appointed ſalaries and proper habitations for all 'the performers. St. Gregory took upon himſelf to preſide in the 'ſchool thus founded and endowed by him; after his deceaſe one of 'the moſt ſkilful ſcholars was elected Primicerius Scholæ Cantorum, 'anſwering to the πρωτωψάλτης, or λαοσυναχτης, in the Greek church.

* Next to the exhortations in St. Paul's Epiſtles to St. James and to the Coloſſians to ſing pſalms and ſpiritual ſongs, the following paſſage in the Confeſſions of St. Auguſtine, lib. x. cap. 33. is moſt frequently adduced in favour of church-muſic. 'Verumtamen 'cum reminiſcor lacrymas meas, quas fudi ad cantus eccleſiæ tuæ in primordiis recupe-'ratæ fidei meæ; & nunc ipſo, quod moveor non cantu, ſed rebus, quæ cantantur, cum 'liquidâ voce, & convenientiſſimâ modulatione cantantur, magnam inſtituti hujus utili-'tatem rurſus agnoſco.'

† Hierolexicon, ſive Dictionarium ſacrum, in quo Eccleſiaſticæ voces, &c. elucidantur. Rom. 1677.

'Upon

'Upon the deceaſe of St. Gregory muſic loſt its principal ſupport, 'and declined greatly, until Vitalianus in 683, Leo II. the Sicilian, 'and chiefly venerable Bede, revived and reſtored it. Notwith-'ſtanding theſe eminent men, church-muſic fell again into diſuſe, 'not leſs by the incurſions of barbarians, than by the little attention 'paid to it at that time. And although Guido Aretinus, Joſquin 'del Prato, and Chriſtopher Morales, a Spaniard, ſupported it in the 'eleventh century by many inventions and improvements, the true 'ſpirit of it was loſt at the time of Marcellus II. when Paleſtrina 'manifeſted to that pontiff and the world the great powers of ſa-'cred muſic.

'The ſacred college however maintained itſelf always with great 'decorum and ſplendor, even when the holy ſee was transferred to 'Avignon; but it flouriſhed greatly upon the return of Gregory IX. 'to Rome.

'The ſingers in the pontifical chapel have ever been held in great 'veneration and eſteem, even by monarchs. Pope Agatho ſent John, 'the principal ſinger in the church of St. Peter, and abbat of the 'monaſtery of St. Martin, to England, to enquire into the ſtate of 'the catholic religion; and at a ſynod convened by Theodore, arch-'biſhop of Canterbury, he aſſiſted as the pope's legate.

'All this may be ſeen at large in the Eccleſiaſtical Hiſtory of Bede, 'lib. IV. cap. xviii. where it is related that the aforeſaid John taught 'the Engliſh to ſing after the Roman and Gregorian manner; and 'that he died at Tours, and was buried there in his return to Italy. 'The pontifical ſingers were in ſuch eſtimation, that for particular 'purpoſes they were the delegates of the pope himſelf: By a bull of 'Clement IV. it appears that one of the ſingers of the chapel was 'ſent by that pope to Lando, biſhop of Anagni.

'Mabillon, in his Muſeo Italico, tom. II. ſhews the pre-eminence 'due to the college of ſingers; and relates that on a certain occaſion, in 'reading the mattin lecture before the pope, on Candlemas-day, the 'ſingers were preferred to the canons; and that the Primicerius, or 'firſt ſinger bore the pontiff's mantle: That on Eaſter-day they re-'ceived the ceremony of the Pax before the ſubdean and acolythites, 'and all other inferior orders. Beſides that the pope on that day 'uſed to adminiſter to them the cup, &c. with many other cere-'monies.'

Adami obſerves that theſe marks of diſtinction declare the good opinion and eſteem which the holy ſee entertained of the ſingers in the pontifical chapel in former ages. He adds, that when the French ſingers who accompanied Charlemagne to Rome contended with the ſacred college for pre-eminence in muſic, that emperor could not help deciding in favour of the Roman ſingers, ſaying that the rivulets ſhould not be larger than the fountains; and requeſted of Adrian I. to ſend two Roman ſingers to France, to teach throughout the kingdom the true Cantus Gregorianus. For this he cites Cardinal Bona, lib. I. cap. xxv.

In after-times it was the uniform endeavour of the Roman pontiffs to procure the ableſt ſingers for the ſervice of the papal chapel, to which end they frequently made inſtances to ſecular princes to ſend to Rome the moſt celebrated ſingers in their dominions; as a proof whereof he inſerts the following letter from Leo X. to the marquis of Mantua.

'Quoniam ad ſacra conficienda, preceſque divinas celebrandas cantore mihi opus eſt, qui graviori voce concinat. Velim, ſi tibi incommodum non eſt, ut ad me Michaelum Lucenſem cantorem tuum mittas, ut eo noſtris in ſacris, atque templo, quod eſt omnium celeberrimum, atque ſanctiſſimum, communemque totius orbis terrarum ſuetatem, & lætitiam continet, uti poſſim. Datum 3. Kal. Auguſti anno 2. Romæ.'

He proceeds, 'Many are the privileges and immunities granted to ſingers of the pontifical chapel; but unhappily few of the inſtruments by which they were granted eſcaped the flames in the deplorable ſack of Rome in the pontificate of Clement VII. There are exiſting however in the archives of the Vatican, and of the caſtle of St. Angelo, a Brief of Honorius III. a Bull of Clement IV. and another of Eugenius IV. in which the ſingers are mentioned with great diſtinction; and in one of Eugenius IV. they are ſtyled the pope's companions, and the conſtant attendants on his perſon. Calixtus III. Pius II. and Sixtus IV. ratifie and confirm the ſaid brief and bulls. Innocent VIII. forbids all lawyers, notaries, or attornies taking any fee of the pontifical ſingers; and empowers the Biſhop maeſtro di cappella to preſent the ſingers of the chapel to the benefices of the deceaſed members, that they may perpetually remain in the poſſeſſion of the ſacred college. This privilege was confirmed

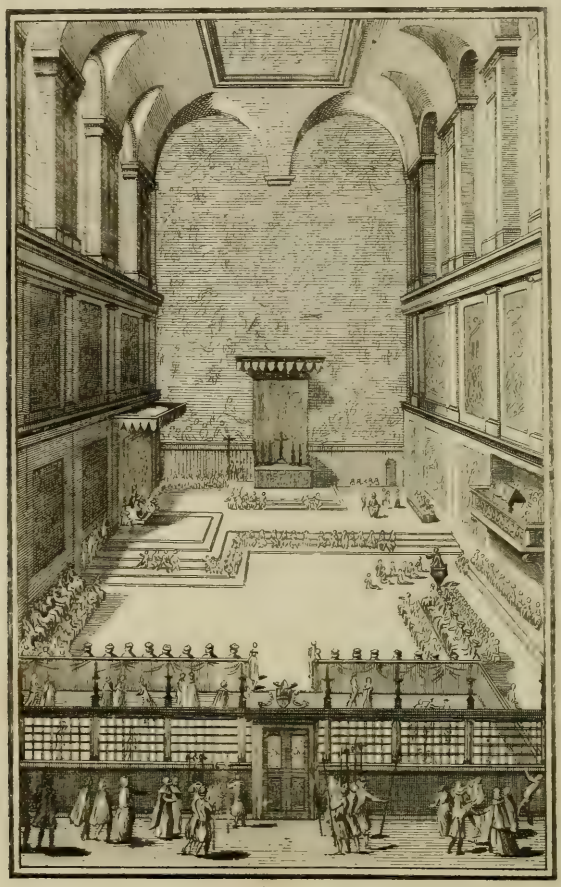
'firmed by Alexander VI. and Julius II; and Leo X. ordained that 'every cardinal that ſays maſs in the pontifical chapel, ſhould pay 'four ducats to the ſingers, inſtead of the uſual collation; and every 'biſhop or prelate attendant, two ducats; and granted them many 'perquiſites at a cardinal's funeral. Clement VII. and Paul III. 'enacted ſeveral laws in favour of the ſingers. Farther, Julius III. 'declared the college of ſingers equal in every reſpect to that of the 'apoſtolic writers, and limited it to the number of twenty-four.

'Sixtus V. endowed the ſacred ſingers with the revenues of the 'monaſtery of Santa Maria in Criſpiano, in the dioceſe of Taranto; of 'Saint Salvador's church in Perugia; and of Santa Maria in Felonica, 'in the dioceſe of Mantua. He reduced their number to twenty-one, 'and appointed a cardinal for their patron and judge in all cauſes. 'He alſo provided for the old and infirm members by a grant of the 'ſame allowances as they enjoyed when in actual ſervice of the cha-'pel; but Gregory IV. repealed all theſe bulls of Sixtus V. and made 'an aggregate fund for the college, by which the ſingers enjoy a 'handſome ſtipend to this day, with all their former privileges and 'immunities.'

Who was the firſt maeſtro di cappella Signor Adami thinks it is impoſſible to aſcertain; he however ſays, that originally the maeſtro was always a biſhop; and this appears by the ſucceſſion of maeſtri di cappella, which he gives from the year 1507 to 1574.

He mentions alſo a Cardinal, Protettore del Collegio de Cantori della Cappella Pontificia, the firſt of whom he ſays was Decio Azzolino, in the pontificate of Sixtus V. and continues the ſucceſſion down to his own time, concluding with Cardinal Pietro Ottoboni, elected 27 Nov. 1700.

The foregoing particulars are contained in the preface to Adami's book; the book itſelf exhibits an inſide view of the pontifical chapel, otherwiſe called La Cappella Siſtina, as having been built by pope Sixtus IV. here alſo inſerted.



After which follows a deſcription of the ſeveral functions performed in that chapel, as well upon ordinary as ſolemn occaſions; from which it appears that by the uſage of the chapel, motets, and other offices of ſundry maſters by name are appropriated to peculiar days: Thus for inſtance, Alla Meſſa dell' Epifania, is ſung a motet of Paleſtrina, 'Surge illuminare Jeruſalem.' Nella terza Domenica di Quareſima, a motet of Criſtoforo Morales, 'Lamentabatur Jacob;' and on Wedneſday and Friday in the Holy Week the Miſerere of Allegri, referring to the books of the chapel where the ſeveral compoſitions are to be found.

The ſeveral functions deſcribed by Adami are performed agreeable to the ancient uſage of the Romiſh church: That in which the Nativity is celebrated ſeems to be of the dramatic kind, and accounts for that note prefixed to the eighth concerto of Corelli, 'Fatto per 'la Notte di Natale:' The function itſelf is thus deſcribed. 'Primo 'Veſpero di Natale. Il regolamento di queſta funzione dipende dal 'ſapere, ſe il Papa nel ſeguente giorno di Natale vuol celebrare egli 'ſteſſo la meſſa, perchè in tal caſo il veſpero và ordinato nella ſteſſa 'guiſa di quello di S. Pietro, quando che nò, come quello di tutt' i 'Santi.

'Terminato il veſpero reſtano nel Palazzo Apoſtolico quelli emi-'nentiſſimi Cardinali, che nella ſeguente notte vogliono aſſiſtere al 'mattutino, & alla meſſa, alla quali li miniſtri del detto Palazzo, a 'ſpeſe della reverenda camera danno una lautiſſima cena, con un ap-'parecchio nobile di varj trionfi, che rappreſentano i fatti della Na-'tività del noſtro Redentore. Prima della cena è coſtume dare ancora 'alli detti eminentiſſimi un virtuoſo divertimento di muſica, con una 'cantata volgare ſopra la Natività del Bambino Geſù, la quali ſi dee 'regolare dal noſtro Signor Maeſtro di Cappella, e però preventiva-'mente dovrà egli portarſi da Monſignor Maggiordomo, a cui ſpetta 'la direzone di tutta queſta funzione, per intender da eſſo l'elezione 'tanto del poeta, quanto del compoſitore della muſica; e poi dovrà 'ſcieglier i migliori cantori del noſtro collegio per cantarla; e dopo 'terminata, unito alli cantori, e egli ſtromenti dovrà portarſi al luo-'go deſtinato per la cena, che ancora eſſi ſuol dare la reverenda ca-'mera apoſtolica.'

The ſecond part contains a deſcription of the extraordinary functions, namely theſe that follow.

Nella Creazione del nuovo Pontefice.
Nella Conſagrazione del nuovo Pontefice.
Nella Conſagrazione che fa il Papa di qualche Veſcovo.
Nella Coronazione del nuovo Pontefice.
Nel Poſſeſſo del nuovo Pontefice.
Nell' Anniverſario della Creazione del Pontefice.
Nell' Anniverſario della Coronazione del Pontefice.
Nel Conſiſtoro pubblico.
Nell' aprire la Porta Santa.
Nel ſerrare la Porta Santa.
Nella Canonizazione de' Santi.
Nel Batteſimo di qualche Ebreo.
Nelle Proceſſioni ſtraordinarie per Giubilei, o Indulgenze.
Nell' Eſſequie de' Sommi Pontefici.
Settima Eſſequie.
Decimo Giorno.
Nell' Anniverſario del Sommo Pontefice Defonto.
Nell' Eſſequie degli Eminentiſſimi Cardinali Defonti.
Nell' Eſſequie d'un noſtro Compagno Defonto, ed altri Anniverſarj della Cappella.
Nell' Anniverſario di Marazzoli, e de' noſtri Compagni Defonti a S. Gregorio.
Nelle Cappelle Cardinalizie di San Tomaſſo d' Aquino, e San Bonaventura.
Nella Feſta della Annunziata.
Per S. Marta Feſta di Palazzo alla ſua Chieſa vicino a S. Pietro.

The remainder of the book conſiſts of an account of the pontifical ſingers from the time of Paul III. to that of the then reigning pope, Clement XI. extracted from the books of the chapel, and other authentic memorials, with ſundry hiſtorical particulars relating to ſuch of them as were celebrated for their compoſitions. The following is the ſubſtance of this account, ſo far as it regards the moſt eminent of them.

'Many are the ſingers who diſtinguiſhed themſelves in the pontifical chapel ſince the firſt inſtitution thereof; amongſt them was Jacopo Pratenſe, who flouriſhed in the fourteenth century, and was admitted a ſinger in the ſaid chapel under Sixtus IV. His name is

engraven

'engraven in the choir of the Vatican palace. His works, consist-
'ing of Masses, were published at Fossombrone, in three volumes,
'in the years 1515 and 1516, by Ottavio de Petrucci, the first in-
'ventor of printing music.

'Giacomo Arcadelt, maestro di cappella to Cardinal di Lorena,
'was esteemed one of the first of his time of the composers of ma-
'drigals, five books whereof composed by him were printed at Ve-
'nice; one of the finest among them is that celebrated one, "Il
"bianco e dolce Cigno cantando muore."

'In 1544, under Paul III. was admitted into the sacred college,
'Cristoforo Morales of Sevil.' The particulars respecting this per-
son, as also Palestrina, are already inserted in this work.

'In this century, under Pius IV. flourished Alessandro Romano.
'He was for his skill in playing on the viol called Alessandro della
'Viola. He was the inventor of Canzonets for four and five voices.
'Upon leaving the chapel he changed his name to that of Julius
'Cæsar, and embraced the monastic life in the Olivetan con-
'gregation.

'About the year 1562 the reverend Father Francesco Soto da
'Langa, by birth a Spaniard, and a soprano singer, began to display
'his musical talents. He was of the congregation of St. Philip
'Neri, and the thirteenth priest in succession after that saint; and
'founded a nunnery at Rome in honour of St. Teresa. He died in
'1619, aged 85.

'Arcangelo Crivelli Bergamasco, a tenor, admitted in 1583, pub-
'lished divers works highly esteemed, and particularly a book of
'Masses. Many of his compositions are sung in the apostolic
'chapel.

'In 1631 the reverend father Girolamo Rosini da Perugia, a soprano,
'was esteemed for his voice and fine manner of singing. He stood
'candidate for a place of singer in the pontifical chapel; and al-
'though heard and approved of by Clement VIII. the Spanish
'singers contrived to get him excluded, for no other reason than
'that he was not of their country *, and elected in his stead a man
'very much his inferior. At which repulse being highly mortified,
'he took the habit of St. Francis, and became a brother in a convent

* It seems that till his time no native Italian had ever been a soprano singer in the chapel.

of

'of Capuchins. But the pontiff being informed of the injuſtice 'done him, ſeverely reprimanded the Spaniſh ſingers, and recal-'led the Perugian, annulling the ſolemn vow he had taken upon 'his entering into the monaſtic life. He was received afterwards 'into the congregation of St. Philip Neri in 1606, eleven years after 'the death of that ſaint; and, being a man of exemplary goodneſs, 'was favoured by all the popes to the time of his death.

'Teofilo Gargano da Galleſe, a contralto, was admitted in 1601. 'He left a legacy to maintain four ſtudents, natives of his country, 'to enable them to proſecute the ſtudy of muſic at Rome, and died 'in 1648.

'Vincenzo de Grandis da Monte Albotto, a contralto, was ad-'mitted in 1605, under Paul V. and publiſhed many works, parti-'cularly a ſet of Pſalms, printed by Philip Keſpeol.

'In 1610 the reverend Martino Lamotta, a Sicilian, and a tenor; 'in 1612, Giovanni Domenico Poliaſchi, a Roman tenor; and in 1613 'Franceſco Severi Perugino, a ſoprano, were ſeverally admitted; the 'two latter diſtinguiſhed themſelves by their ſeveral compoſitions de-'dicated to Cardinal Borgheſi in 1618 and 1615.

'The reverend Santi Naldino, a Roman contralto, is mentioned 'in 1617. He was a Silveſtrine monk, and a good compoſer, as 'may be ſeen by his printed Motets. He died in 1666, and was 'buried in S. Stefano del Cacco, as appears by a monument in the 'ſaid church, where there is a fine canon of his compoſition.

'Under Gregory XV. 1662, was admitted as a ſoprano, Cavalier 'Loreto Vittori da Spoleti, an excellent compoſer of airs and canta-'tas. He ſet to muſic the favourite drama of Galatea, which was 'received with uncommon applauſe, and printed with a dedication 'to Cardinal Barberini. He was buried in the church of Santa Ma-'ria ſopra Minerva, where is a monument for him.

'In 1628, under Urban VIII. the reverend Odoardo Ceccarelli da 'Mevania was admitted a tenor; he was a man of letters, and col-'lected ſeveral rules about our conſtitution for the uſe of the Punta-'tore; and was famous for ſetting muſic to Latin words.

'In 1639, Stefano Landi, a Roman contralto, a beneficiary clerk 'of St. Peter's, publiſhed the firſt book of Maſſes for four and five 'voices.

'In

'In 1636 the reverend Filippo Vitali, a Florentine tenor, and an 'excellent church compoſer, was admitted. He publiſhed Hymns 'and Pſalms.

'In 1637 Marco Marazzoli, a tenor: He compoſed ſeveral oratorios, 'which were much applauded, and the ſame had been many times 'performed in the Chieſa Nuova, in the hearing of Adami himſelf. 'He was an excellent player on the harp, and has left many excel-'lent compoſitions behind him.

'In 1642 Marco Savioni, a Roman contralto: He publiſhed ſeveral 'chamber-compoſitions in parts, and ſundry other works very much 'eſteemed by the judges of harmony.

'Under pope Innocent X. in 1645, was admitted, Bonaventura Ar-'genti Perugino, a ſoprano. He was highly favoured by cardinal 'Pio Mori. For defraying the expences of finiſhing the church of 'St. Mary Vallicella, he bequeathed ſix thouſand crowns to the fa-'thers of the Oratory, and they out of gratitude buried him in their 'own vault.

'The reverend Domenico del Pane, a Roman ſoprano, was ad-'mitted into the college in 1654; an excellent compoſer in the grand 'ſtyle. He left many valuable compoſitions*.

'And under Alexander VII. the reverend father Antonio Ceſti, a 'Florentine, and a tenor, was admitted into the college 1 Jan. '1660.' A memoir of this perſon has a place in vol. IV. page 93. Adami ſays that he excelled both in the chamber and the theatric ſtyles; and that he compoſed an opera, La Dori, reckoned a maſter-piece in its kind.

In the courſe of this work are contained accounts of the following perſons, members of the college of pontifical ſingers, viz. Chriſtopher Morales, Paleſtrina, Gio. Maria Nanino, Felice Anerio, Luca Marenzio, Ruggiero Giovanelli, Tomaſſo Lodovico da Vittoria, Antimo Liberati, and Matteo Simonelli: The ſubſtance of theſe ſeverally is herein before inſerted in the article reſpecting each perſon.

* Of theſe one of the moſt celebrated is a work entitled 'Meſſe dell' Abbate Domenico 'dal Pane, Soprano della Cappella Pontificia, à quattro, cinque, ſei, & otto Voci, eſtratte 'da exquiſiti Mottetti del Paleſtrina. In Roma, 1687.' This is a collection of maſſes made on the following motets of Paleſtrina, 'Doctor bonus,' and 'Domine quando ve-'neris,' à 4 voci. 'Stella quam viderant Magi,' 'O Beatum Virum,' and 'Jubilate 'Deo,' à 5 voci, 'Canite Tuba in Sion,' à 6 voci, and 'Fratres ego enim accepi,' à 6 voci.

The deſign of Adami is evidently to exalt into importance the college of pontifical ſingers. A work of this kind afforded the author a fair opportunity of deducing the hiſtory of choral ſinging and church muſic, from the time of its firſt introduction, through a variety of periods, in ſome whereof it was in danger of an almoſt total repudiation: The materials for ſuch an hiſtorical account are very copious, and lie diſperſed in the writings of the eccleſiaſtical hiſtorians, ritualiſts, and the Corpus Juris Canonici; and, above all, in the Lexicon of Dominicus Macrus, cited by him; beſides what was to be extracted from Bulls, Breviates, and other pontifical inſtruments, containing grants in their favour. It ſeems that Adami was aware of the information that theſe would afford, for he has cited Durandus, Cardinal Bona, and other writers on the ſubject; but his extracts from them are very brief and unſatisfactory. The account of the conteſt between the Roman and French ſingers in the time of Charlemagne, though related by Baronius and the French chroniclers, with a variety of curious particulars, Adami has but ſlightly mentioned; which is the more to be wondered at, ſeeing that the iſſue of the conteſt was a triumph of the Roman over the Gallican ritual.

The deſcription of the ſeveral functions performed in the pontifical chapel we may ſuppoſe to be very accurate; and we learn from it that many compoſitions of great antiquity, and which are in the collections of the curious in this kingdom, are ſtill held in high eſtimation.

The lives of ſuch of the pontifical ſingers as he has thought proper to diſtinguiſh, are ſimple narrations of unintereſting facts; they can no way be conſidered as portraits of the perſons whom they are intended to repreſent; and they are greatly deficient in reſpect of thoſe reflections, which a paucity of events renders neceſſary in biographical writings; ſo that, upon the whole, Adami's work is little more than an obituary, or at beſt a regiſter; and if we allow it to be a correct one, we give it all due praiſe.

CHAP.

CHAP. III.

THE Italian muſic had for near fifty years been making its way in this country; and at the beginning of this century many perſons of diſtinction and gentlemen had attained to great proficiency in the performance on the viol da gamba, the violin, and the flute. In the year 1710 a number of thoſe, in conjunction with ſome of the moſt eminent maſters of the time, formed a plan of an academy for the ſtudy and practice of vocal and inſtrumental harmony, to be held at the Crown and Anchor tavern, oppoſite St. Clement's church in the Strand, in which was a ſpacious room, in every reſpect proper for muſical performances. The principal perſons engaged in this laudable deſign were Mr. Henry Needler, a gentleman who held a conſiderable poſt in the exciſe; Mr. John Chriſtopher Pepuſch, Mr. John Erneſt Galliard, a fine performer on the hautboy, and a very elegant compoſer; Mr. Bernard Gates, of the queen's chapel; and many other perſons, whoſe names at this diſtance of time are not to be recovered.

The foundation of this ſociety was laid in a library, conſiſting of the moſt celebrated compoſitions, as well in manuſcript as in print, that could be procured either at home or abroad; theſe were a voluntary donation from ſeveral of the members of the ſociety. With the aſſiſtance of the gentlemen of the chapel royal, and the choir of St. Paul's, and the boys belonging to each, and the ſmall contribution of half a guinea a member, the academy ſet out, and greatly to the improvement of themſelves, and the delight of ſuch as heard their performances. This inſtitution continued to flouriſh till the year 1728, when an accident happened that went very near to deſtroy them, of which, and other particulars of their hiſtory, a relation will be given hereafter.

Mr.

HENRY NEEDLER ESQ.

Mr. Henry Needler was the grandſon of a gentleman in the army, Colonel Needler, a royaliſt, who ſerved under general Monk about the time of the Reſtoration, and a brother's ſon of Mr. Henry Needler of the Navy-office, a collection of whoſe poems was publiſhed in 1724. His father was a good performer on the violin, and inſtructed him in the practice of that inſtrument; but having attained in a ſhort time to a conſiderable proficiency on it, he was committed to the care of Purcell, by whom he was inſtructed in the principles of harmony. After that he became a pupil of Mr. John Baniſter, who played the firſt violin at Drury-lane theatre, and was eſteemed one of the beſt performers in his time.

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Being an excellent penman and arithmetician, before he had attained the age of twenty-five he was promoted to the place of Accomptant-general of the Exciſe, the duties of which he diſcharged with the utmoſt care and fidelity. Notwithſtanding that multiplicity of buſineſs, in which his office involved him, and the cloſe attendance which it obliged him to, having acquired in his youth a habit of induſtry and application, he found means to proſecute his muſical ſtudies, and to form connections of the beſt kind. At that time there were weekly concerts at the houſes of the duke of Rutland, the earls of Burlington and Eſſex, lord Percival, father of the late earl of Egmont, and others of the nobility, at which Mr. Needler was always a welcome viſitant as a gentleman performer. The ſoundneſs of his judgment and the goodneſs of his taſte led him to admire the muſic of Corelli; and it is ſaid that no perſon of his time was equal to him in the performance of it; and he ſtands diſtinguiſhed by this remarkable circumſtance, that he was the firſt perſon that ever played the concertos of Corelli in England; and that upon the following occaſion. He was uſed to frequent a weekly concert at the houſe of Mr. John Loeillet, in Hart-ſtreet, Covent-Garden. There lived at that time oppoſite Southampton-ſtreet in the ſtrand, where Mr. Elmſley now lives, Mr. Prevoſt, a bookſeller, who dealt largely to Holland. It happened that one day he had received a large conſignment of books from Amſterdam, and among them the concertos of Corelli, which had juſt then been publiſhed; upon looking at them he thought of Mr. Needler, and immediately went with them to his houſe in Clement's-lane behind St. Clement's church in the Strand; but being informed that Mr. Needler was then at the concert at Mr. Loeillet's, he went with them thither. Mr. Needler was tranſported with the ſight of ſuch a treaſure; the books were immediately laid out, and he and the reſt of the performers played the whole twelve concertos through, without riſing from their ſeats *.

* Beſides Mr. Needler, other gentlemen, not of the profeſſion of muſic, have been diſtinguiſhed for their ſkill and performance. Mr. Valentine Oldys, an apothecary in Black-Friars, was the author of ſeveral compoſitions in Court Ayres, publiſhed in 1655. Lord Keeper North, when young, was one of the greateſt violiſts of his time, and afterwards became a good compoſer, and an excellent theoriſt. Dr. Nathaniel Crew, afterwards lord Crew, biſhop of Durham, when at Oxford played his part in concert on the viol da gamba. The family of the Harringtons, deſcendants of Sir John Harrington, has produced ſeveral both theoretic and practical muſicians. Sir Roger L'Eſtrange was

Mr. Needler was one of that aſſociation which gave riſe to the eſtabliſhment of the Academy of Ancient Muſic, and being a zealous friend to the inſtitution, attended conſtantly on the nights of performance, and played the principal violin part. The toils of buſineſs he alleviated by the ſtudy of muſic; and in his leiſure hours employed himſelf in putting into ſcore the works of the moſt celebrated Italian maſters, with a view to improve himſelf, and enrich the ſtores of the academy.

He dwelt for the greateſt part of his life in an old-faſhioned houſe in Clement's-lane, behind St. Clement's church in the Strand, and was there frequently viſited by Mr. Handel, and other the moſt eminent maſters of his time. He married early, but having no children, nor any worldly purſuits to engage him, other than the diſcharge of the duties of his office, in which he was very punctual, he indulged himſelf in his love of muſic to ſuch a degree, as to forego all other pleaſures for the ſake of it; and the delight he took in it ſeemed to have ſuch an effect upon his mind, as to induce in him a habit of chearfulneſs and good-humour. When he was at the Academy he ſeemed to be at home; ſtrangers that came as viſitors were introduced to him at their firſt entrance: He did the honours of the ſociety in a manner becoming a gentleman; and was in his deportment courteous and obliging to all.

He was a very fine and delicate performer on the violin, and, till he was advanced in years, when his arm grew ſtiff, was equal, in point of execution, to the performance of any compoſition that was

an excellent violiſt. Mr. Sherard, an apothecary in Crutched-Friars, played finely on the violin, and compoſed two operas of Sonatas. Dr. Cæſar, a phyſician of an ancient family at Rocheſter, many of whoſe anceſtors are interred in that cathedral, compoſed two excellent Catches, printed in the Pleaſant Muſical Companion, publiſhed in 1726. Col. Blathwayt, whoſe picture when a boy, painted by Kneller, hangs in the muſic-ſchool Oxford, was a prodigy on the harpſichord at fourteen. He had been taught that inſtrument abroad by Aleſſandro Scarlatti. Dr. Arbuthnot compoſed an anthem: The words of it 'As pants the hart,' are in a collection printed in 1712, without a name, but made by Dr. Croft, who wrote the preface to the book. In the collection of ſervices and anthems made by Dr. Tudway for the earl of Oxford, in ſeven volumes, now in the Britiſh Muſeum, is a Te Deum and Jubilate compoſed by the hon. and rev. Mr. Edward Finch, afterwards dean of York, temp. Anne. Mr. Bendall Martyn, ſecretary to the commiſſioners of the Exciſe, played on the volin, and compoſed fourteen Sonatas for that inſtrument which were publiſhed upon his deceaſe about fifteen years ago. And laſtly, Capt. Marcellus Laroon, the ſon of old Laroon the painter, played on the violoncello, and compoſed Solos for that inſtrument. This gentleman died at Oxford in 1772.

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not too difficult to be good for any thing; and in the performance of Corelli's muſic in particular, he was not exceeded by any maſter of his time.

This ingenious and amiable man died on the eighth day of Auguſt, 1760, aged ſeventy-five, and was buried at Finſbury, near Rocheſter.

During the time that Britton's concert ſubſiſted, it was reſorted to by the moſt eminent maſters, who gave their performance gratis. Upon the abſence of ſuch performers, as Baniſter, Corbett, or ſuch others as uſually played the principal violin, that part was taken by Mr. Woolaſton, the portait painter, of whom mention has been made before. He was a ſound performer on that inſtrument, as alſo on the flute. Being but an indifferent painter, he, upon Britton's deceaſe, with a view to the increaſe of his acquaintance, and conſequently his buſineſs, gave a concert on Wedneſday evenings at his houſe in Warwick-court in Warwick-lane, Newgate-ſtreet, which was frequented by the beſt families in the city, eſpecially Diſſenters, till the eſtabliſhment of the concert at the Caſtle tavern in Pater-noſter-row, of which there will ſhortly be occaſion to ſpeak. In the interim it is neceſſary to take notice that upon the breaking up of Britton's concert, the perſons that frequented it formed themſelves into little ſocieties, that met at taverns in different parts of the town for the purpoſe of muſical recreation; one of theſe was at the Angel and Crown tavern in Whitechapel, where the performance was both vocal and inſtrumental: The perſons that frequented it were Mr. Peter Prelleur, then a writing-maſter in Spitalfields, but who played on the harpſichord, and afterwards made muſic his profeſſion; and by ſtudy and application became ſuch a proficient in it, as to be ranked among the firſt maſters of his time. Mr. John Gilbert, a mathematical inſtrument maker, and clerk to a Diſſenter's meeting in Eaſt-Cheap; and Mr. John Stephens, a carpenter in Goodman's-fields, two perſons with good voices, and who had been uſed to ſing Purcell's ſongs, were alſo of the number. Others of Britton's friends accepted a hoſpitable invitation to the houſe of Mr. William Caſlon the letter-founder. This perſon had been bred to the buſineſs of engraving letters on gun-barrels, and ſerved his apprenticeſhip in the Minories; but, being an ingenious man, he betook himſelf to the buſineſs of letter-founding, and by diligence and unwearied application, not only freed us from the neceſſity of importing printing types

types from Holland, but in the beauty and elegance of thoſe made by him ſurpaſſed the beſt productions of foreign artificers.

Mr. Caſlon meeting with encouragement ſuitable to his deſerts, ſettled in Ironmonger-row in Old-ſtreet, and being a great lover of muſic, had frequent concerts at his houſe, which were reſorted to by many eminent maſters; to theſe he uſed to invite his friends, and thoſe of his old acquaintance, the companions of his youth. He afterwards removed to a large houſe in Chiſwell-ſtreet, and had an organ in his concert-room; after that he had ſtated monthly concerts, which for the convenience of his friends, and that they might walk home in ſafety when the performance was over, were on that Thurſday in the month which was neareſt the full moon; from which circumſtance his gueſts were wont humouroufly to call themſelves Lunatics. The performers at Mr. Caſlon's concert were Mr. Woolaſton, and oftentimes Mr. Charles Froud, organiſt of Cripplegate church, to whom, whenever he came, Mr. Woolaſton gave place, and played the ſecond violin; Mr. William De Santhuns, who had been an organiſt in the country, and ſucceeded Mr. Prelleur as organiſt of Spitalfields. Mr. Samuel Jeacock, a baker at the corner of Berkeley-ſtreet in Red Lion-ſtreet, Clerkenwell, and many others, who occaſionally reſorted thither. The performance conſiſted moſtly of Corelli's muſic, intermixed with the overtures of the old Engliſh and Italian operas, namely, Clotilda, Hydaſpes, Camilla, and others; and the more modern ones of Mr. Handel. In the intervals of the performance the gueſts refreſhed themſelves at a ſide-board, which was amply furniſhed; and, when it was over, ſitting down to a bottle of wine, and a decanter of excellent ale, of Mr. Caſlon's own brewing, they concluded the evening's entertainment with a ſong or two of Purcell ſung to the harpſichord, or a few catches, and about twelve retired.

Theſe and few others for the ſame purpoſe were ſelect meetings, but there were alſo about this time, though but very few in compariſon with the preſent, public concerts, to which all were admitted that brought either tickets or money. Performances of this kind had been exhibited from about the year 1700, at the great room in York-buildings and other places, but theſe were diſcontinued about the year 1720, and Stationers-hall in the city; and the Devil tavern at Temple Bar were the places from whence concerts were moſt frequently

quently advertiſed. The method of announcing them was by advertiſement in the papers, and bills poſted up, in which the names of the principal ſingers were generally inſerted. There was one Mr. Charles Young, organiſt of the church of Allhallows Barking, who had three daughters, namely, Cecilia, Eſther, and Iſabella; the firſt of theſe had an excellent voice, and was a good ſinger; at the concert here ſpoken of ſhe was generally the firſt performer; and as few people then reſorted to concerts, but ſuch as were real lovers of muſic, three or four performances of this kind in a winter were found to be as many as the town would bear; and theſe were in a great meaſure diſcontinued upon the eſtabliſhment, in 1724, of the Caſtle concert in Paternoſter-row, of which the following is the hiſtory.

There dwelt at the weſt corner of London-houſe-yard in St. Paul's church-yard, at the ſign of the Dolphin and Crown, one John Young, a maker of violins and other muſical inſtruments; this man had a ſon whoſe Chriſtian name was Talbot, who had been brought up with Greene in St. Paul's choir, and had attained to great proficiency on the violin, as Greene had on the harpſichord. The merits of the two Youngs, father and ſon, are celebrated in the following quibbling verſes, which were ſet to muſic in the form of a catch, printed in the Pleaſant Muſical Companion, publiſhed in 1726.

You ſcrapers that want a good fiddle well ſtrung,
You muſt go to the man that is old while he's young,
But if this ſame fiddle you fain would play bold,
You muſt go to his ſon, who'll be young when he's old.
There's old Young and young Young, both men of renown,
Old ſells and young plays the beſt fiddle in town,
Young and old live together, and may they live long,
Young to play an old fiddle, old to ſell a new ſong.

This young man, Talbot Young, together with Greene and ſeveral perſons, had weekly meetings at his father's houſe for the practice of muſic. The fame of this performance ſpread far and wide, and in a few winters the reſort of gentlemen performers was greater than the houſe would admit of; a ſmall ſubſcription was ſet on foot, and they removed to the Queen's Head tavern in Paternoſter-row. Here they were joined by Mr. Woolaſton and his friends, and alſo by a

Mr. Franchville, a fine performer on the viol da gamba. And after a few winters, being grown rich enough to hire additional performers, they removed in the year 1724, to the Caſtle in Paternoſter-row, which was adorned with a picture of Mr. Young painted by Woolaſton.

The Caſtle concert continuing to flouriſh for many years; auditors as well as performers were admitted ſubſcribers, and tickets were delivered out to the members in rotation for the admiſſion of ladies. Their fund enabling them, they hired ſecond-rate ſingers from the opera; and many young perſons of profeſſions and trades that depended upon a numerous acquaintance, were induced by motives of intereſt to become members of the Caſtle concert.

Mr. Young contiued to perform in this ſociety till the declining ſtate of his health obliged him to quit it; after which time Proſpero Caſtrucci, and other eminent performers in ſucceſſion continued to lead the band. About the year 1744, at the inſtance of an alderman of London, now deſervedly forgotten, the ſubſcription was raiſed from two guineas to five, for the purpoſe of performing oratorios. From the Caſtle this ſociety removed to Haberdaſhers hall, where they continued for fifteen or ſixteen years; from thence they removed to the King's Arms in Cornhill, where they now remain.

Upon the plan of the Caſtle concert another ſociety was formed at the Swan tavern, now the King's Arms, in Exchange Alley, Cornhill. The maſter of the houſe, one Barton, had been a dancing-maſter, and loved muſic; the great room in his houſe was one of the beſt for the purpoſe of any in London; a great number of merchants and opulent citizens raiſed a ſubſcription for a concert about the year 1728: Mr. Obadiah Shuttleworth played the firſt violin; after him Mr. John Clegg, then Mr. Abraham Brown, and after him Mr. Michael Chriſtian Feſting. This ſociety flouriſhed for about twelve years, but it broke into factions, which were put an end to by the melancholy accident of a fire, which, on the evening of a performance, on the twenty-fourth day of March, 1748, conſumed the books and inſtruments, and among the latter a fine organ made by Byfield, and laid the houſe and adjacent buildings in aſhes.

CHAP.

CHAP. IV.

IT is now neceſſary, in order to lay a foundation for an account of the introduction of the Italian opera into this kingdom, to recur to the beginning of the century, and, having mentioned Scarlatti, Gaſparini, Bononcini, Conti, and ſome other compoſers in the theatric ſtyle, to take notice of ſome of the moſt eminent inſtrumental performers of the time, as alſo of a few of the moſt applauded ſingers of both ſexes.

At this time there were many performers in Italy, who for their excellence on various inſtruments were celebrated throughout Europe; namely, for the harpſichord, BERNARDO PASQUINI, and his ſcholar BERNARDO GAFFI, as alſo ALESSANDRO SCARLATTI; theſe were ſettled at Rome. At Venice were POLLAROLI, and a ſon of Scarlatti, called SCARLATTINO, the wonder of his time. For the violin at Rome Corelli was without a rival: Next to him his ſcholar MATTEO and ANTONIO MONTENARI were moſt eſteemed. At Florence MARTINO BITTI was reckoned the moſt famous, and at Venice ALBINONI; at Naples GIOVANNI CARLO CAITO and PEDRILLO, as alſo GIOVANNI ANTONIO GUIDO; and above all, CARLO AMBROSIO LUNATI, of Milan, ſurnamed Il Gobbo della Regina, who with Sifacio, a famous ſinger, was here in England in the reign of James II.

For the violoncello BUONONCINI was indiſputably the firſt; at Turin, FIORE; at Bologna, GIUSEPPE JACHINI; and at Rome, PIPPO AMADIO were in the higheſt degree of reputation.

On the theorbo, TEDESCHINO of Florence was eſteemed a moſt capital performer; but he was afterwards excelled by Conti, he who was in England in the year 1708, and had a hand in the opera of Clotilda.

Contemporary with Corelli and Paſquini at Rome was GAETANO, an admirable maſter on the theorbo, who died very young. Theſe three perſons were performers at the ſame time in the opera at Rome. PETRUCCIO and DOMENICO SARRI of Naples were at the ſame time celebrated for their performance on that inſtrument; and GALLETTI on the cornet was deemed the greateſt performer in the world.

Of ſingers, he that was known by the name of SIFACIO, from his having appeared in the character of Syphax in ſome opera abroad, was reckoned the firſt. He had been in England a ſinger in the chapel of James II. but, after a ſhort ſtay, returned to Italy; and about the year 1699, in his paſſage from Bologna to Ferrara, was murdered; he had a very fine voice, and was remarkable for a very chaſte and pure manner of ſinging, and fine expreſſion.

LUIGINO, a ſinger in the chapel of the emperor Joſeph was alſo in high repute. He died in 1707, and had been a ſcholar of Piſtocchi, who, as having by the introduction of a chaſte, elegant, and pathetic ſtyle, greatly improved the practice of vocal muſic among the Italians, was of ſuch eminence, that he merits to be particularly noticed.

FRANCESCO ANTONIO PISTOCCHI had a very fine ſoprano voice, which by a diſſolute life he loſt, together with a fortune which he had acquired by the exerciſe of it. In this diſtreſs he was reduced to the neceſſity of becoming a copyiſt, in which employment, by his attention and aſſiduity, he arrived at ſuch a degree of ſkill in muſic, as to be able himſelf to compoſe. In the courſe of a few years he diſcovered that his voice was returning; and having experienced great miſery while he was deprived of that faculty, he practiſed inceſſantly till it ſettled into a fine contralto. With this valuable acquiſition he determined to travel, and accordingly viſited moſt of the courts in Europe; and from a variety of manners in ſinging formed that elegant ſtyle, which the more modern refinements in ſinging render it difficult to conceive of. The encouragement he met with, and the offer of the employment of chapel-maſter to the Margrave of Anſpach, with a handſome ſtipend, induced him to ſettle at that court, where in the poſſeſſion of a newly acquired fortune he continued many years. At length he returned to Italy, and retired to a convent, in which he died about the year 1690.

There is exant of Piſtocchi's compoſition, a collection of cantatas, duets, and ſongs, entitled 'Scherzi-Muſicali,' dedicated to Frederic III. Margrave of Brandenburg Anſpach, publiſhed by Eſtienne Roger of Amſterdam; at the end are two airs, one to French the other to German words; in the former he profeſſes to have imitated the ſtyle of Lully, in the latter that of the German compoſers.

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There were about the beginning of this century many other fine ſingers, but by ſome it is ſaid that the excellencies of them all were united in NICOLINI GRIMALDI, called Signor Nicolini di Napoli, who, not more for his ſinging than his perſonal merit, had been dignified with the title of Cavaliero di San Marco.

This perſon came into England in the year 1708, and made his firſt appearance in the opera of Camilla. Mr. Galliard, in a note in his tranſlation of Toſi's Opinioni de' Cantori, ſays that he was both a fine actor and a good ſinger. Mr. Addiſon in the Spectator, No. 405, has given him the ſame character, and complimented him on the generous approbation he had given to an Engliſh opera, Calypſo and Telemachus, written by Mr. Hughes, and ſet by Mr. Galliard, when the other Italians were in a confederacy to ruin it. Nicolini ſeems to have enjoyed the friendſhip both of Steele and Addiſon. He entertained an affection for them and their writings, and was inclined to ſtudy the Engliſh language, for the pleaſure of reading the Tatler *. He was in England at two or three different periods: Upon his quitting it the firſt time it was ſuppoſed he meant not to return; and the aſſurance thereof gave occaſion to the following verſes, publiſhed in Steele's Miſcellany, which beſpeak the general ſentiments of the Engliſh with regard to the Italian opera and ſingers.

Begone, our nation's pleaſure and reproach!
Britain no more with idle trills debauch,
Back to thy own unmanly Venice ſail,
Where luxury and looſe deſires prevail;
There thy emaſculating voice employ,
And raiſe the triumphs of the wanton boy.
Long, ah! too long the ſoft enchantment reign'd,
Seduc'd the wiſe, and ev'n the brave enchain'd;
Hence with thy curſt deluding ſong! away!
Shall Britiſh freedom thus become thy prey;
Freedom which we ſo dearly us'd to prize,
We ſcorn'd to yield it—but to Britiſh eyes.

* Letters from ſeveral eminent Perſons deceaſed, including the Correſpondence of John Hughes, Eſq; vol. I. page 60.

Aſſiſt ye gales, with expeditious care,
Waft this prepoſt'rous idol of the fair;
Conſent ye Fair, and let the trifler go.
Nor bribe with wiſhes adverſe winds to blow:
Nonſenſe grew pleaſing by his ſyren arts,
And ſtole from Shakeſpeare's ſelf our eaſy hearts.

VALENTINI was a ſinger on the opera ſtage in London at the ſame time with Nicolini. He had been a ſcholar of Piſtocchi, and was, in the opinion of Mr. Galliard, though not ſo powerful in voice or action as Nicolini, much more chaſte in his ſinging.

Of female ſingers the following were in the firſt degree of eminence at the end of the laſt century, and at the beginning of this.

SIGNORA GIORGINA, a great favourite of Chriſtina queen of Sueden, as alſo of the vice-queen of Naples, to whom ſhe was firſt lady of honour, and by whoſe intereſt ſhe was ennobled with the dignity of a marchioneſs of Spain.

MARGARITINA SAN NICOLA, ſhe was the principal ſinger in the court of Dreſden, and was highly favoured by the elector of Saxony. In Italy Signora POLLACINA and Signora MARCHESINA; as alſo thoſe other females BOMBACE, MIGNATTA, BARBARUCCI, DIAMANTINA, and CECCA were highly celebrated.

SIGNORA SANTINI ſung in ſeveral of the courts of Germany with great applauſe; afterwards ſhe went to Venice, where Sig. Antonio Lotti, the famous chapel-maſter of St. Mark's, married her.

FRANCESCA VANINI BOSCHI and her huſband were in England in 1710, and ſung in Mr. Handel's opera of Rinaldo: She continued here only one ſeaſon, at the end whereof ſhe went to Venice, leaving her huſband behind her: She was at this time in years, and her voice upon the decline. Signor Giuſeppe Boſchi had a fine baſs voice. He ſung here in the opera of Hydaſpes after his wife left England. Mr. Handel compoſed ſongs on purpoſe for him, and among many others, thoſe two fine ones 'Del minnacciar in vento,' in Otho, and 'Deh 'Cupido,' in Rodelinda.

There was alſo a woman, who had ſung in many of the courts of Europe, yet was known by no other appellation than that of the Baroneſs. Some have ſuppoſed her to be the unfortunate relict of Stradella, ſee vol. IV. page 253, but this is a miſtake. She was a German,

man, a very fine ſinger, and, being in England, ſung in the operas of Camilla, the Triumph of Love, and Pyrrhus and Demetrius.

From the account herein before given of the progreſs of muſic in this country after the Reſtoration, it evidently appears that the taſte of the Engliſh was accommodating itſelf to that of the Italians, not to ſay of the French, who in this reſpect were then as little worthy of imitation as they are now. Cibber, in the Apology for his Life, ſays, that about the beginning of this century the Italian opera began to ſteal into England; and that the new theatre in the Haymarket opened with a tranſlated opera to Italian muſic called the Triumph of Love. That this account is erroneous in many reſpects will preſently be ſhewn: It is true that entertainments of a ſimilar kind to the opera were known among us ſoon after the Reſtoration; but theſe were in ſtrictneſs no more than muſical dramas; tragedies with interludes ſet to muſic, ſuch as the Tempeſt, Oedipus, the Indian Queen, Timon of Athens, Diocleſian, and ſome others by Purcell, Circe by Baniſter, and Pſyche by Matthew Lock. Theſe for a ſeries of years were performed at the theatre in Drury-lane, deſigned by Sir Chriſtopher Wren, and furniſhed with all the conveniencies and accommodations requiſite in a building of that kind. But the firſt opera, truly and properly ſo called, exhibited on the Engliſh ſtage, was that of Arſinoe, ſet to muſic by Mr. Thomas Clayton, and performed at Drury-lane theatre in 1707. The merits of this work, as alſo of its author, may be judged of by the following memoir, and the account hereafter given of his Roſamond.

Thomas Clayton was one of the royal band of muſic in the reign of king William and queen Mary; there are two of the name of Clayton in the liſt of the royal band in Chamberlayne's preſent State of England, publiſhed in 1694, the one William, the other Thomas. The one of them is mentioned in Shadwell's comedy of Bury Fair, act III. ſcene I. in this ſpeech: '——They ſing Charon 'O gentle Charon, and Come my Daphne [two famous old dialogues] 'better than Singleton and Clayton did.' The latter, a man of no account in his profeſſion, travelled into Italy with a view to improvement; and, returning from thence into England, poſſeſſed people with an high opinion of his abilities, inſomuch that men were perſuaded into a belief that by means of Mr. Clayton's aſſiſtance the ruſticity of the Engliſh muſic would no longer be its cha-

characteriſtic, and that, due encouragement being given to him, it would in a ſhort time emulate that of the Italians themſelves. This is an artifice that has been practiſed more than once in this kingdom, but never with ſuch ſucceſs as in this inſtance. With the hope of great advantages, Clayton aſſociated to him two perſons, namely Signor Nicolino Haym and Mr. Charles Dieupart, both of them good muſicians, and either of them, in reſpect of abilities, far his ſuperior. Clayton had brought with him a collection of Italian airs, which he ſet a high value on; theſe he mangled and ſophiſticated, and adapting them to the words of an Engliſh drama, entitled Arſinoe Queen of Cyprus, called it an opera, compoſed by himſelf. There will be farther occaſion to ſpeak of this man; in the interim it may be obſerved that Mr. Addiſon ſays that Arſinoe was the firſt opera that gave us a taſte of the Italian muſic; and as he intimates that it met with great ſucceſs, and afterwards ſuffered Clayton to ſet his opera of Roſamond, it may be inferred that he thought it a fine compoſition: But a better judge than himſelf * pronounces of it, that excepting Roſamond, it is one of the moſt execrable performances that ever diſgraced the ſtage.

In the year 1706 Sir John Vanbrugh deſigned, and, with the help of a ſubſcription, erected, a theatre in the Haymarket, and opened it with a paſtoral entertainment entitled the Loves of Ergaſto, ſet to muſic after the manner of the Italian opera, that is to ſay, in recitative, with airs intermixed, by a German muſician, who had ſtudied in Italy, and called himſelf Signor Giacomo Greber. This man brought with him from Tuſcany Signora Margarita de l'Epine, and gave occaſion to her being called Greber's Peg. This entertainment, though but ill received, was ſucceeded by another of the ſame kind, the Temple of Love, compoſed by Signor Saggioni, a Venetian, and a performer on the double baſs, which pleaſed as little as the former.

The bad ſucceſs of theſe entertainments at the Haymarket induced the managers of Drury-lane theatre to attempt, in good earneſt, the exhibition of an Italian opera; they fixed upon that of Camilla, compoſed by Bononcini, then reſident in the court of the emperor: To accommodate the fingers of our own country, many of the reci-

* The tranſlator of the Abbé Raguenet's Parallel of the French and Italian Muſick and Operas, in his Critical Diſcourſe on Operas and Muſick in England, printed at the end thereof. Suppoſed to be Mr. Galliard.

tatives

tatives and airs were tranſlated into Engliſh; the conduct of the whole was referred to Nicolino Haym, who was himſelf an able muſician; Valentini performed the part of Turnus; and, notwithſtanding the glaring abſurdity of ſo motley a performance, it is ſaid that the opera of Camilla never met with ſo good a reception abroad as it did here.

To Camilla ſucceeded Roſamond, an entertainment of which the town had for ſome conſiderable time conceived a longing expectation, as well from the character of Mr. Addiſon, as the ſuppoſed abilities of the muſical compoſer. The names of the ſingers, and the caſt of the parts were as follow:

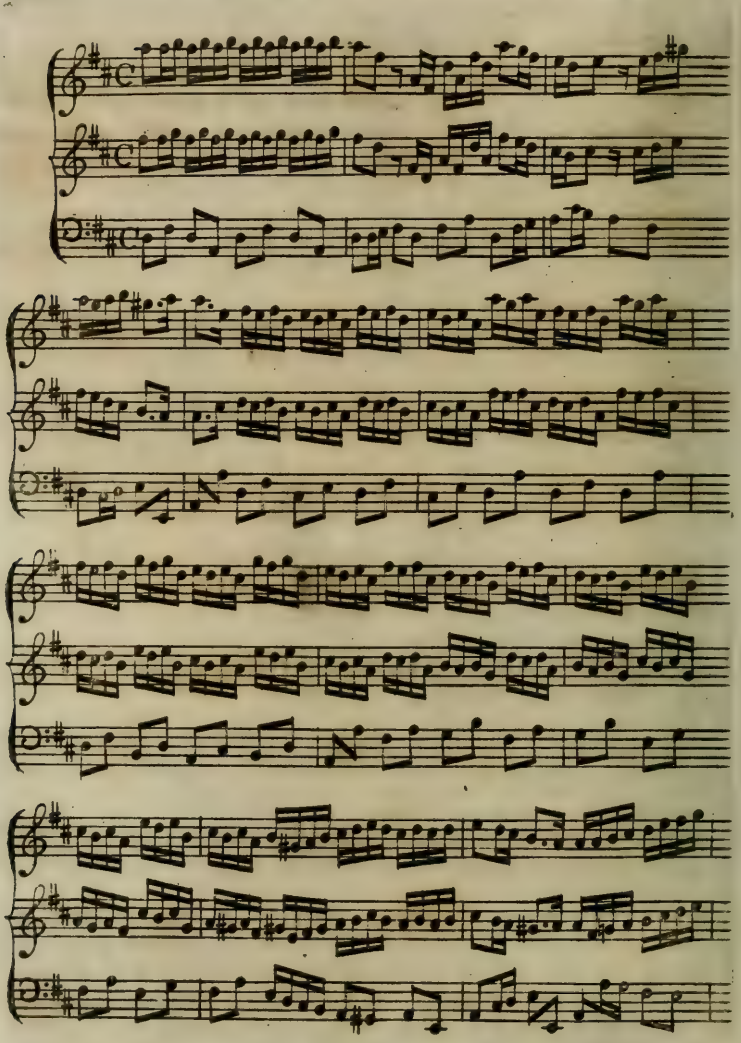
Queen Eleanor,	Mrs. Tofts.
Page,	Mr. Holcombe.
Sir Truſty,	Mr. Leveridge.
Grideline,	Mrs. Linſey.
Roſamond,	Signora Maria Gallia.
King Henry,	Mr. Hughs.
War,	Mr. Lawrence.
Peace,	Miſs Reading.

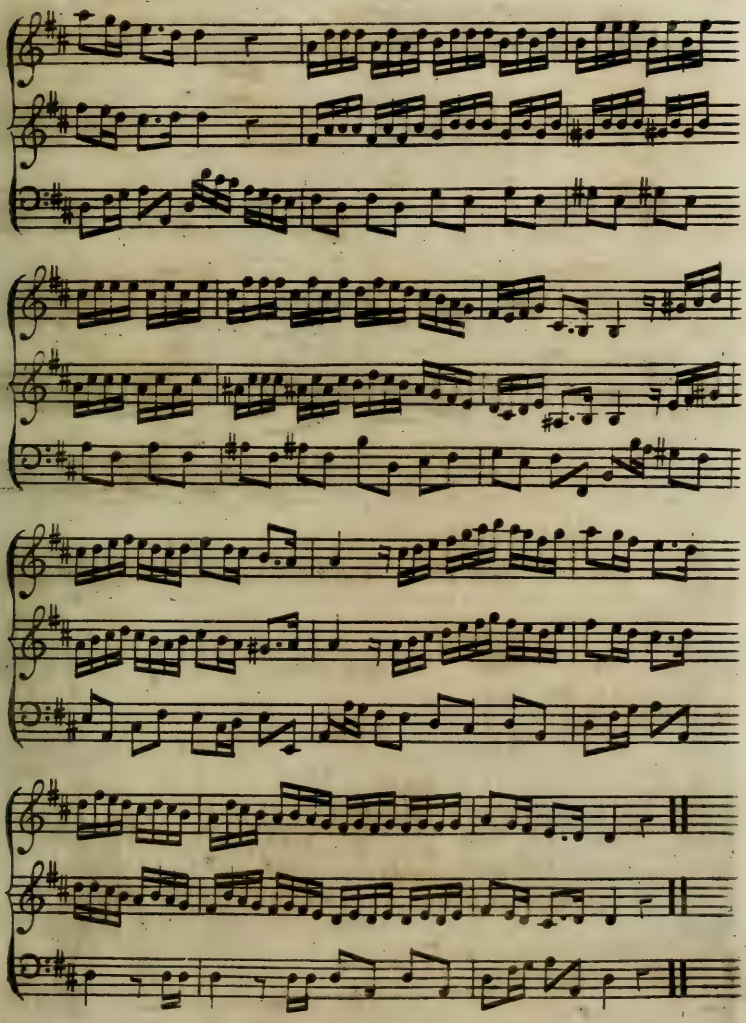
A criticiſm on this moſt wretched performance is more than it deſerves, but, to account for the bad reception it met with, it is neceſſary to mention that the muſic preponderating againſt the elegance and humour of the poetry, and the reputation of its author, bore it down the third night of repreſentation.

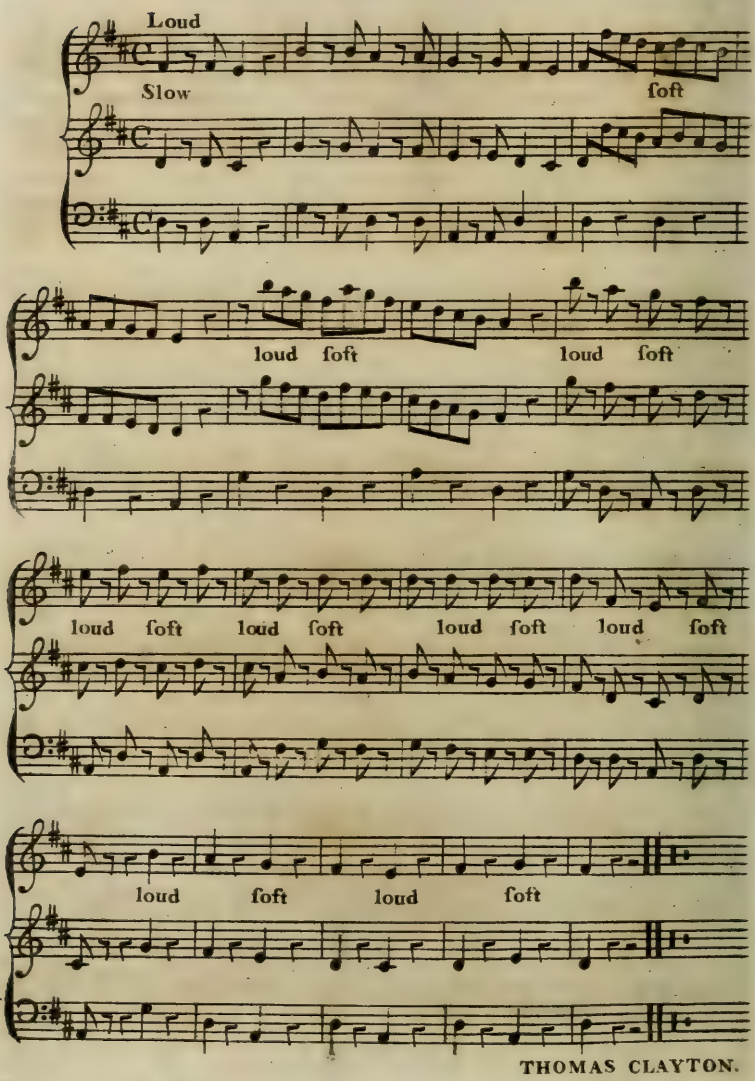
To begin with the overture; it is in three parts, and in the key of D with the greater third; the firſt movement pretends to a great deal of ſpirit, but is mere noiſe. The two violin parts are ſimple counterpoint, and move in thirds almoſt throughout; and the laſt movement intended for an air is the moſt inſipid ever heard. As to the ſongs, they have neither air nor expreſſion. There is one that ſings thus,

O the pleaſing, pleaſing, pleaſing, pleaſing, pleaſing anguiſh.

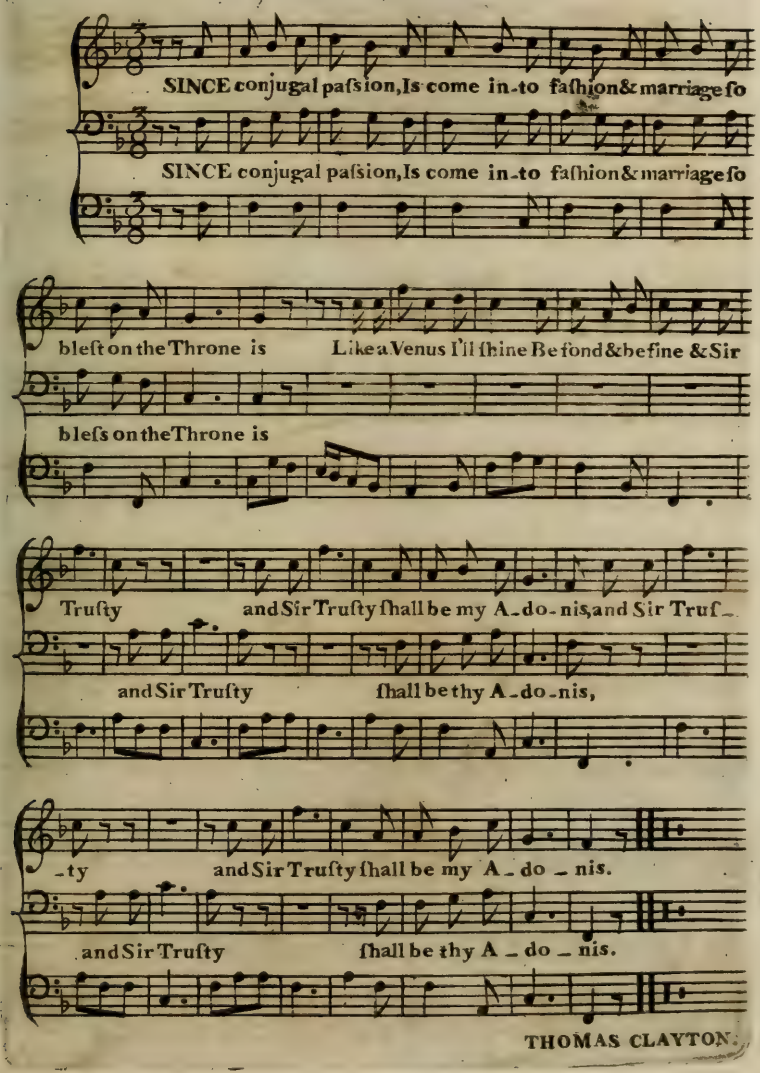
An ingenious and ſenſible writer, mentioned in the next preceding note, who was preſent at the performance, ſays of Roſamond that it is a confuſed chaos of muſic, and that its only merit is its ſhortneſs. The overture, and the ſucceeding duetto are given as a ſpecimen of the work.







THOMAS CLAYTON.


SINCE conjugal paſsion, Is come in-to faſhion & marriage ſo
SINCE conjugal paſsion, Is come in-to faſhion & marriage ſo
bleſt on the Throne is Like a Venus I'll ſhine Be fond & be fine & Sir
bleſs on the Throne is
Truſty and Sir Truſty ſhall be my A-do-nis, and Sir Truſ-
and Sir Truſty ſhall be thy A-do-nis,
-ty and Sir Truſty ſhall be my A-do-nis.
and Sir Truſty ſhall be thy A-do-nis.
THOMAS CLAYTON.

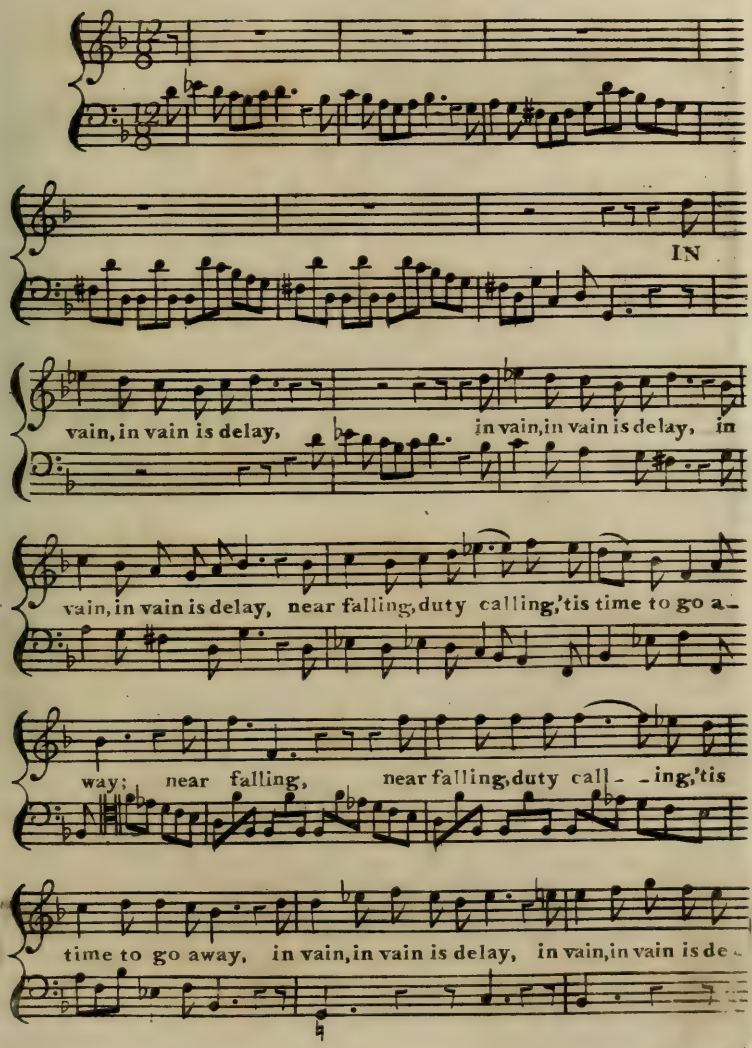
We meet, in a critical diſcourſe on operas and muſic in England, publiſhed by way of appendix to an Engliſh tranſlation of the Abbé Raguenet's Parallel between the French and Italians in regard to their Muſic, with the mention of a perſon by the name of the Swiſs Count; this was John James Heidegger, by birth a Fleming, as is ſuppoſed, who arriving in England in 1708, undertook the conduct of the opera in the Haymarket, and continued it with various ſucceſs till about 1730, by which he acquired a large fortune, which he lived to enjoy for twenty years after. What were his pretenſions to the title aſcribed to him is not known; he was a man of a projecting head, poſſeſſed ſuch talents as enabled him to gratify thoſe whoſe chief purſuits were pleaſure, which he exerciſed in the introduction of maſquerades into this country *.

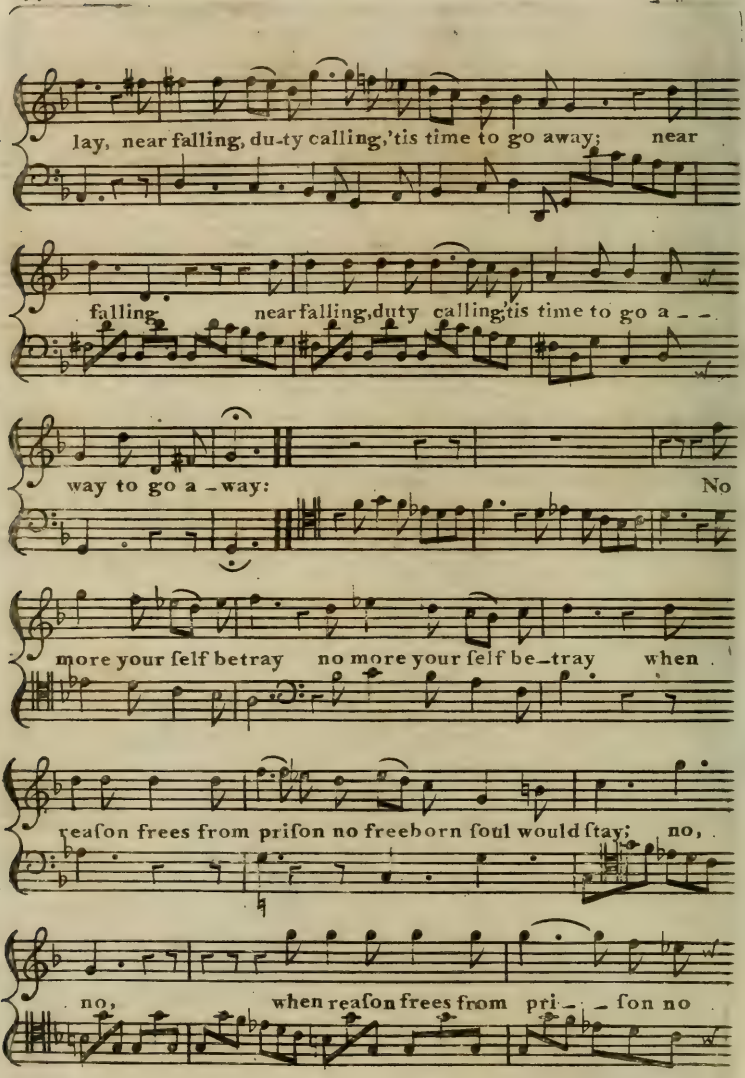
This man, who is repreſented as in neceſſitous circumſtances at the time of his arrival in England, had the addreſs to procure a ſubſcription, with which he was enabled to furniſh out the opera of Thomyris, which, like the former, was in Engliſh; the muſic however was Italian, that is to ſay, airs ſelected from ſundry of the foreign operas by Bononcini, Scarlatti, Steffani, Gaſparini, and Albinoni. It was performed at the Queen's Theatre in the Haymarket in 1709.

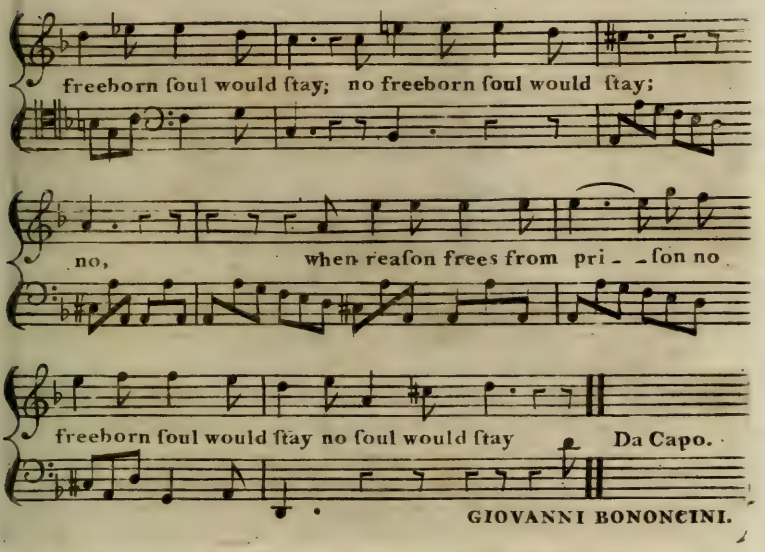
Moſt of the ſongs in Thomyris were excellent, thoſe by Bononcini eſpecially: Valentini, Margarita, and Mrs. Tofts ſung in it; and Heidegger by this performance alone was a gainer of five hundred guineas †. The following is one of the ſongs compoſed by Bononcini, and was ſung by Mrs. Tofts.

* In a collection of Letters of ſeveral eminent Perſons deceaſed, including the Correſpondence of Mr. John Hughes, vol. III. is a humourous dedication of his Viſion of Charon or the Ferry-boat, printed in his works, to the Swiſs Count [Heidegger.]

† This opera of Thomyris is to be diſtinguiſhed from another of the ſame name, written by Peter Motteux, and performed, in the year 1719, in Lincoln's-Inn fields; Camilla, and Thomyris were revived at Lincoln's-Inn fields in 1726, but the taſte of the town was improved, and they did not ſucceed.


IN
vain, in vain is delay, in vain, in vain is delay, in
vain, in vain is delay, near falling, duty calling, 'tis time to go a-
way; near falling, near falling, duty call- -ing, 'tis
time to go away, in vain, in vain is delay, in vain, in vain is de-


lay, near falling, du-ty calling, 'tis time to go away; near
falling near falling, duty calling, 'tis time to go a - -
way to go a - way: No
more your ſelf betray no more your ſelf be-tray when
reaſon frees from priſon no freeborn ſoul would ſtay; no,
no, when reaſon frees from pri - - ſon no



CHAP. V.

THE good ſucceſs of Thomyris was an inducement with Valentini ſoon after to undertake an exhibition at the ſame theatre of a paſtoral called the Triumph of Love: This paſtoral was written by Cardinal Ottoboni, and ſet to muſic by Carlo Ceſarini Giovanni, ſurnamed del Violone, and Franceſco Gaſparini, and was intended to introduce a kind of drama, wherein certain little wooden figures were the actors, which by means of ſprings, contrived by two famous mechanics, the Count St. Martini and the Cavalier Acciaioli, were made to move with ſurprizing grace and agility; the expence of this ſingular exhibition may in ſome meaſure be gueſſed at, when it is known that each of theſe little figures coſt the cardinal an hundred piſtoles. The muſic to this entertainment Valentini found means to procure, and having got it, he contrived to get it ſet to Engliſh words;

he rejected almoſt all the recitatives, to make room for a great number of noiſy airs, and choruſſes, with dances after the French manner, and endeavoured to ſuit the performance, which was calculated for chamber amuſement, to the opera ſtage; but the bad ſucceſs that attended the repreſentation convinced him of his error, and determined him to confine himſelf to his profeſſion of a ſinger, and never more act as a manager.

In the winter of 1709 the opera of Pyrrhus and Demetrius, written by Owen Mac Swiney, and ſet to muſic of Aleſſandro Scarlatti, was performed at the Haymarket theatre. Haym fitted the muſic to the words, and added many airs of his own compoſition, one whereof is inſerted in the account hereafter given of him. It was received with general applauſe, and, in the opinon of very good judges, was held to be ſuperior even to Camilla.

Clotilda, repreſented alſo in 1709, was the next opera that appeared: This was made up by Heidegger; the airs were of Bononcini, Scarlatti, and Signor Franceſco Conti, already ſpoken of, who made the overture. To theſe ſucceeded the opera of Almahide, conſiſting of ſongs both in Italian and Engliſh, adapted to Italian airs; the latter were ſung by Dogget the comedian: And with theſe the town were in general pleaſed till the arrival of Mr. Handel in England, whoſe coming announced the production of operas, ſuch as were performed at the theatres in Italy; that is to ſay, the drama being in the Italian language, and the muſic in the modern Italian ſtyle.

At this time Mr. Aaron Hill was in the direction of the Haymarket theatre. Mr. Handel, then a very young man, had received preſſing invitations from ſome of the principal nobility to come and ſettle in England; to theſe he yielded, and arrived in the winter of 1710. Mr. Hill received him with open arms; he immediately concerted with him the plan of an opera entitled Rinaldo, and in a very ſhort time wrought it into form; in ſhort, he wrote the whole drama, and got it tranſlated into Italian by a Signor Roſſi, and Mr. Handel ſet it; an extract from the preface is inſerted in the Spectator, No. 5, in which we are told that Mr. Handel compoſed this opera in a fortnight. It is needleſs to point out the beauties of this excellent compoſition, as the overture and the airs are in print; the applauſe it met with was greater than had been given to any muſical per-

performance in this kingdom: In a word, it eſtabliſhed Mr. Handel's character on a firm and ſolid baſis.

The ſucceſs of Rinaldo was in ſome meaſure injurious to the intereſts of thoſe whoſe employment it had been to furniſh out operas by collections from various Italian maſters, and torturing muſic to a ſenſe that it never was intended to bear; for in the Spectator, No. 258, for 26 Dec. 1711, and in another of the ſame papers, No. 278, Clayton, Haym, and Charles Dieupart, in a letter ſigned by them all, complain of their diſmiſſion, and ſolicit the public to favour a muſical performance for their joint benefit at the houſe of Mr. Clayton in York-buildings *.

The principal performers before this time were Valentini and Nicolini, Signora Margarita de l'Epine, and Mrs. Tofts, ſingers: In the band of inſtrumental performers were Dieupart abovementioned, Mr. Pepuſch, and Mr. Loeillet, maſters of the harpſichord; Mr. John Baniſter, a ſon of him of that name, formerly mentioned; Mr. William Corbet, and Signor Claudio, violin maſters; Haym for the violoncello, and Saggioni for the double baſs. The alteration that immediately followed Mr. Handel's coming to the Haymarket is no otherwiſe noticed than by the above letter, notwithſtanding which, and the applauſe given to Rinaldo, other operas of the like kind with the former, particularly in 1711, Hydaſpes, compoſed by Franceſco Mancini, was repreſented at the Haymarket: The decorations of this opera were very ſplendid; the ſcenes were painted by Marco Ricci, and the words of the ſongs were all Italian.

From this time the opera was conducted in a manner leſs liable to exception than at firſt; and to this reformation it is probable the ridicule of Mr. Addiſon, and the cenſures of critics leſs humourouſly diſpoſed than himſelf, might not a little contribute; for though in Rinaldo we are told that Sparrows were introduced †, and in Hydaſpes a lion, which part was performed by a man, and gave occaſion to ſome of the moſt diverting papers in the Spectator ‡, we hear no

* In the preface to the poems of Mr. John Hughes is a letter from Sir Richard Steele, in the name of himſelf and Mr. Clayton, requeſting him to alter Dryden's Alexander's Feaſt for muſic, in order to its being performed in York-buildings. He complied, and Clayton had the courage to attempt it, but failed, as Mr. Hughes relates in a letter to Sir Richard Steele, mentioned in the preface above cited. It is printed as altered, in Mr. Hughes's poems, and was performed in 1711.

† Spectator, No. 5.

‡ The humour of theſe papers is ſo ſtrong and pointed, that it is ſaid the Pope, on reading them, laughed till his ſides ſhook. Mr. Addiſon, perhaps from the bad ſucceſs of

more of theſe abſurdities after the performance of Hydaſpes, and the opera was freed from all objections, ſave only thoſe to which the entertainment itſelf was at all times obnoxious.

To underſtand the force of Mr. Addiſon's ſatire, if it merits to be called by ſo harſh a name, it is neceſſary for us to take a view of the opera at the time of its firſt introduction among us. Of the nature of this entertainment in general, a judgment may be formed from the account herein before given of the invention of recitative by the Italians, of the muſical repreſentations of the ſame people, and of the eſtabliſhment of the Royal Academy of Paris; as alſo from the memoirs of eminent French muſicians, inſerted in the preceding pages of this volume; but of the Engliſh Italian opera no mortal can form a judgment, that is not acquainted with the circumſtances of its introduction among us, or has not with a critical eye peruſed the ſeveral productions, which in the ſhort ſpace of four or five years at moſt, were obtruded on the world under that denomination. To take them in their order, Arſinoe conſiſted of Engliſh words fitted to Italian muſic, originally adapted to Italian poetry, of which the Engliſh does not ſo much as pretend to be a tranſlation; no wonder then if the hearers ſought in vain for that correſpondence between the ſound and the ſenſe, which in the opinion of ſome makes ſo conſiderable a part of the merit of vocal compoſition. The caſe was the ſame in Camilla, Thomyris, Pyrrhus and Demetrius, and the reſt, with this difference, that for the ſake of thoſe ſingers, who, as being foreigners, were ſtrangers to our language, many of the ſongs were ſung in the original Italian, to which a great part of the audience muſt at leaſt at that time be ſuppoſed to be utter ſtrangers. But this was not all; in the adapting Engliſh words to the Italian airs, not one circumſtance was adverted to, except that of a correſpondence, in reſpect of meaſure and cadence, between the words and the muſic; ſentiment and ſenſe were held unneceſſary, and theſe being neglected, what muſt the poetry have been but ſuch nonſenſe as the following?

So ſweet an air, ſo high a mein
Was never ſeen. ARSINOE.

of Roſamond, was led to think that only nonſenſe was fit to be ſet to muſic; and this error is farther to be accounted for by that want of taſte, not to ſay of ſkill, in muſic, which he manifeſts in his preference of the French to the Italian compoſers, and in his general ſentiments of muſic and muſicians, in which he is ever wrong.

For

For thy ferry boat Charon I thank thee,
But thruſt me not out for I come in a hurry.
Ibid.

Since you from death thus ſave me,
I'll live for you alone;
The life you freely gave me,
That life is not my own. CAMILLA.

Charming fair,
For thee I languiſh,
But bleſs the hand that gave the blow;
With equal anguiſh
Each ſwain deſpairs,
And when ſhe appears
Streams forget to flow. Ibid.

My delight, my dear, my princeſs,
With deſire I loſe my ſenſes,
I before you feel with fury,
My blood hurry
Through every vein,
At my heart
I feel a ſmart,
Dying thus who can complain.

I had vow'd to play the rover,
Fool with love or give it over,
But who can, though grave and wiſe,
'Scape thoſe dimples, lips, and eyes,
Then to bleſs you
I'll careſs you,
Preſs you,
Kiſs you,
And careſs you,
Till like me you cry 'tis vain,
O my dear to frown and feign,
Dying thus who can complain. THOMYRIS.

Away you rover,
For ſhame give over,
So bold a lover
Never will paſs;
You preſs and thunder
To bring us under,
Then all you plunder,
And leave the place.
Though you are for ſtorming,
And think you are charming,
Your faint performing
We read in your face. Ibid.

No more trial,
Nor denial,
Be more kind,
And tell your mind;
So toſt,
So croſt,
I'm ſad,
I'm mad,
No more then hide your good nature
Thou dear creature;
Baulk no longer,
Love nor hunger,
Both grow ſtronger
When they're younger;
But pall,
And fall
At laſt,
If long we faſt. Love's Triumph.

It muſt be confeſſed that as muſical compoſitions, ſuch of the operas as were compiled from the works of Italian maſters had great merit. As to Camilla, though wholly the work of Bononcini, it was but a puerile eſſay, the author being ſcarce eighteen when he ſet it, and ſeems to have been greatly over-rated; the airs are ſo very ſhort, that they admit of no variety. The firſt air, 'I was born of noble race,' is

is but fourteen bars in length, and is no ſooner heard than the idea of it is effaced by a ſucceeding one in a different key. In Thomyris, and Pyrrhus and Demetrius this fault ſeems to have been avoided; beſides which the airs appear to have been ſelected with great care from the works of a variety of great maſters, ſuch as Scarlatti, Bononcini, Ceſarini, Gaſparini, and others; and where theſe have failed, as they do in the latter, the defect has been ably ſupplied by Haym: So that upon the whole thoſe entertainments were not deſtitute of merit, but it was of ſuch a kind as no audience compoſed of perſons promiſcuouſly aſſembled, ſome with an ear for muſic, and others without, could be ſuppoſed capable of diſcerning; and this circumſtance co-operating with the others above-mentioned, ſeems to lead to the true reaſon why the opera was leſs favourably received here than in Italy and France. In theſe and many of the ſubſequent operas ſome of the principal female ſingers were natives of this country, and among them Mrs. Barbier and Mrs. Anaſtaſia Robinſon, afterwards counteſs of Peterborough, were the moſt celebrated. Mrs. Tofts, of whom we ſhall preſently have occaſion to ſpeak, ſung in Arſinoe, the firſt opera performed in England, but ſhe quitted the ſtage in a ſhort time; the others continued to perform long after the opera had been ſupplied with Italian women: In her voice and manner ſhe ſo far ſurpaſſed the reſt of the Engliſh women, as to be able to divide the applauſe of the town with Margarita; but between any other of our countrywomen and the Italians we hear of no competition; the reaſon whereof may perhaps be, that, in reſpect of their performance, the Italian women had ſo much the advantage over the Engliſh, that the latter could not but conſider themſelves as their ſcholars. The moſt celebrated Engliſh women ſingers about the end of the laſt century, were Mrs. Davis, Mrs. Croſs, Mrs. Cibber, Mrs. Bracegirdle, and Miſs Campion *, all of whom have been already ſpoken of; but it is eaſy to diſcover that their perfections were confined to perhaps a beautiful perſon, graceful and eaſy action, and a fine voice, the gift of nature, and that owed little of its faſcinating power to the improvements of

* Miſs Campion ſung in the Iſland Princeſs, as altered by Motteux, together with Mr. Magnus's boy, as he is called, a dialogue beginning 'Muſt I a girl for ever be?' ſet by Jerry Clark. She alſo ſung at the theatre, and at the concert in York-buildings, many ſongs ſet by Weldon purpoſely for her.

'art;

art; if this fact ſhould be doubted, let any one look into the ſongs of that day, particularly thoſe of Purcell, where he will find the graces written at length, a manifeſt proof that in the performance of them little was meant to be truſted to the finger.

The two following ladies, as they contributed by their performance to eſtabliſh the Italian opera in this country, merit our notice:

Mrs. Tofts, although a native of this country, is celebrated as a ſinger little inferior, either for her voice or her manner, to the beſt Italian women. Cibber, who was well acquainted with her, ſpeaks thus of her in the Apology for his Life, page 226. 'Mrs. 'Tofts, who took her firſt grounds of muſick here in her own coun-'try, before the Italian taſte had ſo highly prevail'd, was then but 'an adept in it: Yet, whatever defect the faſhionably ſkilful might 'find in her manner, ſhe had, in the general ſenſe of her ſpectators, 'charms that few of the moſt learned ſingers ever arrive at. The 'beauty of her fine proportion'd figure, and the exquiſitely ſweet, 'ſilver tone of her voice, with that peculiar, rapid ſwiftneſs of her 'throat, were perfections not to be imitated by art or labour.' She ſung in the operas of Arſinoe, Camilla, Roſamond, Thomyris, and Love's Triumph.

The author of the following epigram, ſuppoſed to be Mr. Pope, at the ſame time that he celebrates her beauty and fine ſinging, has taken care to contraſt theſe her excellencies with two vices, which, ſuppoſing him to ſpeak truth, muſt have conſiderably abated the power of her charms.

So bright is thy beauty, ſo charming thy ſong,
As had drawn both the beaſts and their Orpheus along;
But ſuch is thy avarice, and ſuch is thy pride,
That the beaſts muſt have ſtarv'd, and the poet have died.

In the opera of Camilla ſhe performed the part of Camilla; and it is conjectured that the dignity which ſhe was obliged to aſſume in that character, had an effect upon her mind; for in the Tatler, No. 20, for Thurſday, May 26, 1709, there is this plain intimation that her brain was turned: 'The unfortunate Camilla has had the 'ill-luck to break before her voice, and to diſappear at a time when 'her beauty was in the height of its bloom. This lady enter'd ſo 'thoroughly into the great characters ſhe acted, that when ſhe had 'finiſhed

'finiſhed her part, ſhe could not think of retrenching her equipage, 'but would appear in her own lodgings with the ſame magnificence 'that ſhe did upon the ſtage. This greatneſs of ſoul has reduced 'that unhappy princeſs to an involuntary retirement, where ſhe now 'paſſes her time among the woods and foreſts, thinking on the 'crowns and ſcepters ſhe has loſt, often humming over in her ſo-'litude,

'I was born of royal race,
'Yet muſt wander in diſgrace *.

'But for fear of being overheard, and her quality known, ſhe 'uſually ſings it in Italian.

'Nacqui al regno, nacqui al trono,
'E per ſono
'Sventurata.'

It ſeems that this diſorder had taken deep root in her mind: nevertheleſs by the help of medicines and other proper remedies, ſhe was reſtored to the uſe of her reaſon.

In the meridian of her beauty, and poſſeſſed of a large ſum of money, which ſhe had acquired by ſinging, Mrs. Tofts quitted the ſtage, and was married to Mr. Joſeph Smith, a gentleman, who being appointed conſul for the Engliſh nation at Venice, ſhe went thither with him. Mr. Smith was a great collector of books, and patron of the arts; he procured engravings to be made from pictures and deſigns of Amiconi, Marco Ricci, Piazetta, and other maſters. He lived in great ſtate and magnificence; but the diſorder of his wife returning, ſhe dwelt ſequeſtered from the world in a remote part of the houſe, and had a large garden to range in, in which ſhe would frequently walk, ſinging and giving way to that innocent frenzy which had ſeized her in the earlier part of her life: She was living about the year 1735. Mr. Smith died about five years ago, and left a numerous and valuable collection of books, which was brought over into England, and ſold by auction by Mr. Baker of York-ſtreet.

Francesca Margarita de L'Epine, a native of Tuſcany, and alſo a celebrated ſinger, performed in ſome of the firſt of the

* A ſong of her's in Camilla, the firſt in the opera.

Italian operas that were repreſented in England. She came hither with one Greber, a German, but who had ſtudied ſome few years in Italy *, and appeared firſt in a muſical entertainment of his compoſition, called the Loves of Ergaſto, but better known by the name of Greber's Paſtoral †. The moſt memorable circumſtance relating to it is that it was performed in the year 1706, at the opening of the Haymarket theatre, and was the firſt entertainment of any kind there exhibited.

From the connexion between Margarita and Greber, ſhe became diſtinguiſhed by the invidious appellation of Greber's Peg. After it was ended ſhe commenced a new one with Daniel, earl of Nottingham, which, in an imitation of an ode of Horace, 'Ne ſit ancillæ tibi 'amor pudori,' by Mr. Rowe, is thus alluded to:

Did not baſe Greber's Peg inflame
The ſober earl of Nottingham,
Of ſober Sire deſcended?
That, careleſs of his ſoul and fame,
To playhouſes he nightly came,
And left church undefended ‡.

And there is extant the following ſhrewd epigram relating to her, written by lord Halifax.

On Orpheus and Signora Franceſca Margarita ‖.

Hail, tuneful pair! ſay by what wondrous charms,
One ſcap'd from Hell, and one from Greber's arms?
When the ſoft Thracian touch'd the trembling ſtrings,
The winds were huſh'd, and curl'd their airy wings;
And when the tawny Tuſcan § raiſed her ſtrain,
Rook furls the ſails, and dares it on the main.

* Vide ante, page 136.

† In the Catalogue de la Muſique of Eſtienne Roger, page 20, is the following article, 'Six Sonates à une Flûte & une Baſſe continué, compoſées par Meſſrs. Greber & 'Fede.'

‡ The earl had written againſt Whiſton on the doctrine of the Trinity.

‖ Collection of the works of celebrated authors, publiſhed by Tonſon in three volumes duodecimo.

§ This epithet of tawny is very characteriſtic of her, for ſhe was remarkably ſwarthy, and in general ſo deſtitute of perſonal charms, that Dr. Pepuſch, who afterwards married her, ſeldom called her by any other name than Hecate, which ſhe anſwered to very readily.

Treaties

Treaties unfiniſh'd in the office ſleep,
And Shovell yawns for orders on the deep.
Thus equal charms and equal conqueſts claim,
To him high woods, and bending timber came,
To her ſhrub-hedges, and tall Nottingham.

Margarita ſung in many of the earlier operas, particularly Thomyris, in which ſhe did the part of the queen; and in Love's Triumph, in which ſhe performed the character of Olinda. In Mr. Hughes's opera of Calypſo and Telemachus ſhe appeared in the character of Calypſo. She alſo ſung in concerts at York-buildings and Stationers-hall, and once in the hall of the Middle Temple, in a muſical performance at the Chriſtmas revels of that ſociety. She continued to ſing on the ſtage, and occaſionally at concerts and other public entertainments, till about the year 1718, when having, as Downes relates, got, at a modeſt computation, above ten thouſand guineas, ſhe retired and was married to Mr. afterwards Dr. Pepuſch.

The two ſingers abovementioned were rivals for the public favour, and it ſeems divided pretty equally the applauſe of the town. The following verſes of Mr. John Hughes are a proof of this fact, and point out who of the principal nobility were at the head of the two parties that ſeverally patronized them.

Muſic has learn'd the diſcords of the ſtate,
And concerts jar with Whig and Tory hate.
Here Somerſet and Devonſhire attend
The Britiſh Tofts, and every note commend;
To native merit juſt, and pleas'd to ſee
We've Roman arts, from Roman bondage free.
There fam'd L'Epine does equal ſkill employ,
While liſt'ning peers crowd to th' ecſtatic joy:
Bedford to hear her ſong his dice forſakes,
And Nottingham is raptur'd when ſhe ſhakes:
Lull'd ſtateſmen melt away their drowſy cares
Of England's ſafety in Italian airs.
Who would not ſend each year blank paſſes o'er,
Rather than keep ſuch ſtrangers from our ſhore.

Mrs.

Mrs. BARBIER, a native of England, was alſo celebrated among the female ſingers at the beginning of this century. Her firſt appearance was in the opera of Almahide, repreſented in the year 1711, upon which occaſion ſhe is ſaid to have diſcovered a more than ordinary concern, that recommended her no leſs than her agreeable voice and juſt performance*. She ſung in many of the ſubſequent operas, and in that of Calypſo and Telemachus, repreſented at the Haymarket in 1712. She alſo performed the part of Daphne in Mr. Hughes's maſque of Apollo and Daphne, ſet to muſic by Dr. Pepuſch, and performed at Drury-lane theatre in 1716. Notwithſtanding her attachment to the ſtage, ſhe remained under the protection of her parents, reſiding at her father's houſe till the year 1717, when, being no longer able to reſiſt the ſolicitations of one that pretended love to her, ſhe left it, and gave occaſion to Mr. Hughes to write the following verſes.

O yes!—hear, all ye beaux and wits,
Muſicians, poets, 'ſquires, and cits,
All, who in town or country dwell,
Say, can you tale or tidings tell
Of Tortorella's haſty flight?
Why in new groves ſhe takes delight,
And if in concert, or alone,
The cooing murmurer makes her moan?
Now learn the marks by which you may
Trace out and ſtop the lovely ſtray!
Some wit, more folly, and no care,
Thoughtleſs her conduct, free her air;
Gay, ſcornful, ſober, indiſcreet,
In whom all contradictions meet;
Civil, affronting, peeviſh, eaſy,
Form'd both to charm you and diſpleaſe you;
Much want of judgment, none of pride,
Modiſh her dreſs, her hoop full wide;
Brown ſkin, her eyes of ſable hue,
Angel, when pleas'd, when vex'd a ſhrew
Genteel her motion, when ſhe walks,
Sweetly ſhe ſings, and loudly talks;

* See a letter in the Spectator, No. 231.

Knows

Knows all the world, and its affairs,
Who goes to court, to plays, to prayers,
Who keeps, who marries, fails, or thrives,
Leads honeſt, or diſhoneſt lives;
What money match'd each youth or maid,
And who was at each maſquerade;
Of all fine things in this fine town,
She's only to herſelf unknown.
By this deſcription, if you meet her,
With lowly bows and homage greet her;
And if you bring the vagrant beauty
Back to her mother and her duty,
Aſk for reward a lover's bliſs,
And (if ſhe'll let you) take a kiſs;
Or more, if more you wiſh and may,
Try if at church the words ſhe'll ſay,
Then make her, if you can—"obey."

After this elopement Mrs. Barbier returned to the ſtage, and attaching herſelf to Mr. Rich, ſung in moſt of his pantomime operas; and, upon the revival of Camilla and Thomyris at Lincoln's-Inn fields in 1726, ſung in both of them. Her laſt appearance on the ſtage was in the pantomime of Perſeus and Andromeda, compoſed by Rich, in conjunction with Mr. Thurmond, a dancing-maſter, and repreſented about the year 1729. In a note on the above poem, which is printed among the letters of Mr. Hughes, herein before cited, it is ſaid that the late John, earl of Corke, who knew her well, expreſſed his opinion of her as follows: 'She never could reſt long 'in a place; her affectations increaſed with her years. I remember 'her in the parts of Turnus and Orontes, when the operas of Ca-'milla and Thomyris were repreſented at Lincoln's-Inn fields. She 'loved change ſo well, that ſhe liked to change her ſex.' There is an affectation of wit in this puerile ſentiment that renders it totally unintelligible.

CHAP. VI.

THE opera was an entertainment calculated for the better ſort of people in this country: To ſay the truth, the practice of ſinging had never till lately been cultivated with any great aſſiduity among us; and the beſt that is ſaid of any of our moſt celebrated vocal performers from the time of Mr. Hales, in queen Elizabeth's, down to the end of queen Anne's reign, is that they were ſeverally endowed with the gift of a fine voice, but as to grace and elegance, or what is called a manner in ſinging, their panegyriſts are ſilent. In Italy we hear of ſchools of ſingers, wherein different ſtyles were cultivated, by which the ſtudents of each were as much diſcriminated as were the diſciples of the ſeveral ſchools of painters, the Roman, the Florentine, the Venetian, the Lombard, and the Flemiſh. In England we have none ſuch; no wonder then if the generality of the people had but little reliſh for thoſe refinements which the Italian opera was productive of. Thoſe who had a natural taſte for muſic, were content with the plain harmony of vocal compoſition; or, to ſpeak of vocal performance, with ſuch ſinging as the playhouſes afforded, which conſiſted for the moſt part in occaſional ſongs ſet to muſic by Engliſh maſters; with theſe the ſtage was competently ſupplied, and the ſucceſs of them was a perpetual incentive to poets of an inferior claſs, and the muſicians, to furniſh the public with compoſitions of the like kind. The ſubjects of theſe were generally love and rural gallantry, or the delights of the bottle: In ſhort, their general tendency was to promote mirth, to alleviate the toils of labour, and ſuperinduce a temporary oblivion of care. Among the poets of this claſs, the authors of popular ſongs, one ſtands ſo eminently diſtinguiſhed as to claim a regard from all lovers of vocal melody, and merit that eulogium which is given him in the enſuing article.

THOMAS

THOMAS D'URFEY

POETA LYRICUS.

THOMAS D'URFEY was a native of Devonſhire, and bred to the profeſſion of the law, which he forſook under a perſuaſion, which ſome poets, and even players, have been very ready to entertain as an excuſe for idleneſs, and an indiſpoſition to ſober reflexion, viz. that the law is a ſtudy ſo dull, that no man of genius can ſubmit to it. With a full confidence in the powers of a mind thus liberally formed, D'Urfey enliſted himſelf in the ſervice of the ſtage, and became an author of tragedies, comedies, and operas, of which he wrote near thirty. The ſucceſs of his dramatic productions far exceeded their deſerts; for, whe-

whether we conſider the language, the ſentiments, or the morals of his plays, they are in all theſe reſpects ſo exceptionable, as to be below criticiſm, and to leave him in poſſeſſion of that character only which he ſeemed moſt to affect, to wit, that of a pleaſant companion. The time when D'Urfey lived was very favourable to men of his facetious, and, we may ſay, licentious, turn of manners: He came into the world a few years after the Reſtoration, when all was joy and merriment, and when to be able to drink and to ſing were reckoned eſtimable qualities; D'Urfey could do both; and, ſuperadded to theſe gifts, he had a talent of poetry, which he could adapt to any occaſion: He wrote ſongs, and, though unſkilled in muſic, and labouring under the impediment of ſtammering in his ſpeech, having a tolerable voice, ſung them himſelf frequently at public feaſts and meetings, and not ſeldom in the preſence of king Charles II. who, laying aſide all ſtate and reſerve, would lean on his ſhoulder and look over the paper *. The compoſitions of D'Urfey are ſo many, and ſo ſingularly humourous, that they elude all deſcription, ſave that they are in general mirthful in the higheſt degree; and that ſuch of them as were not liable to exception, on account of their indelicacy, became favourites with the whole kingdom. Mr. Addiſon, in a paper in the Guardian, No. 67, after exhibiting a lively portrait of D'Urfey, whom he is pleaſed to call his old friend and contemporary, ſpeaking to the ladies his diſciples, ſays that he had often made their grandmothers merry; and that his ſonnets had perhaps lulled aſleep many a toaſt among the ladies then living, when ſhe lay in her cradle. And in No. 82 of the ſame paper is a notification to the reader that a play of D'Urfey's, the Plotting Siſters, which had been honoured with the preſence of king Charles the Second three of its firſt five nights, was then ſhortly to be acted for his benefit, concluding with a recommendation of it as a pleaſant entertainment. But nothing diſtinguiſhes his ſongs more than the uncouthneſs and irregularity of the metre in which they are written; the modern Pindaric odes, which are humouroufly reſembled to a comb with the teeth broken by fre-

* See Pills to purge Melancholy, vol. I. page 246, the ſong 'Remember ye Whigs 'what was formerly done,' which is thus entitled, 'Advice to the City, a famous ſong; 'ſet to a tune of Signor Opdar, ſo remarkable, that I had the honour to ſing it with king 'Charles at Windſor, he holding one part of the paper with me.'

quent

quent uſe, are nothing to them. Beſides that he was able to ſet Engliſh words to Italian airs, as in the inſtance of 'Blouzabella my bux-'om doxy,' which he made to an air of Bononcini, beginning 'Paſto-'rella che trà le ſelvei,' he had the art of jumbling long and ſhort quantities ſo dexterouſly together, that they counteracted each other, ſo that order reſulted from confuſion. Of this happy talent he has given us various ſpecimens, in adapting ſongs to tunes compoſed in ſuch meaſures as ſcarce any inſtrument but the drum would expreſs; and, to be even with the muſicians for giving him ſo much trouble, he compoſed ſongs in metres ſo broken and intricate, that few could be found that were able to ſuit them with muſical notes. It is ſaid that he once challenged Purcell to ſet to muſic ſuch a ſong as he would write, and gave him that well known ballad 'One long Whit-'ſun holiday,' which coſt the latter more pains to fit with a tune than the compoſition of his Te Deum.

Three volumes, conſiſting moſtly of ſongs written by D'Urfey, were by him publiſhed early in this century, with the title of 'Laugh 'and be fat, or Pills to purge Melancholy;' but in the year 1719, he, with the aſſiſtance of a numerous ſubſcription of lords, ladies, and gentry, as he ſtyles them, republiſhed them, with the addition of three volumes, including a great number of Orations, Poems, Prologues, and Epilogues written by him, and gave the whole collection the title of 'Wit and Mirth, or Pills to purge Melancholy; 'being a Collection of the beſt merry Ballads and Songs old and new, 'fitted to all Humours; having each their proper Tune for either 'Voice or Inſtrument.'

In this collection, beſides a great number of ſingularly humorous ſongs, are many that beſpeak the political ſentiments of their author; Tom, at leaſt in the early part of his life, was a Tory by principle, and never let ſlip an opportunity of repreſenting his adverſaries the Whigs as a ſet of ſneaking raſcals. Mr. Addiſon ſays that the ſong of 'Joy to great Cæſar,' gave them ſuch a blow as they were never able to recover during the reign of king Charles II *. This ſong is ſet to a tune called Farinel's Ground, of which we have had occaſion to ſpeak in a preceding page; diviſions were made upon it by ſome Engliſh maſter; it became a favourite tune, and D'Urfey ſet words to it, in which he execrates the Papiſts, and their attempts to diſturb

* Guardian, No. 67.

the peace of the kingdom. Farinelli was a papiſt, a circumſtance which gave occaſion for that ſhrewd remark of Mr. Addiſon, that his friend Tom had made uſe of Italian tunes and ſonatas for promoting the proteſtant intereſt, and turned a conſiderable part of the pope's muſic againſt himſelf. The paper in which theſe and other paſſages, equally humorous, reſpecting D'Urfey and his compoſitions are contained, was written by Mr. Addiſon with a view to fill the houſe at a play, the Plotting ſiſters, acted for his benefit on the fifteenth day of June, 1713, concluding with a character of him.

'As my friend, after the manner of the Old Lyricks, accompa-
'nies his works with his own voice, he has been the delight of the
'moſt polite companies and converſations from the beginning of
'king Charles the Second's reign to our preſent times. Many an
'honeſt gentleman has got a reputation in his country by pretending
'to have been in company with Tom D'Urfey.

'I might here mention ſeveral other merits in my friend, as his
'enriching our language with a multitude of rhimes, and bringing
'words together, that without his good offices would never have
'been acquainted with one another ſo long as it had been a tongue.
'But I muſt not omit that my old friend angles for a trout the beſt
'of any man in England. May-flies come in late this ſeaſon, or I
'myſelf ſhould before now have had a trout of his hooking.

'After what I have ſaid, and much more that I might ſay on this
'ſubject, I queſtion not but the world will think that my old friend
'ought not to paſs the remainder of his life in a cage like a finging-
'bird, but enjoy all that Pindarick liberty which is ſuitable to a man
'of his genius. He has made the world merry, and I hope they
'will make him eaſy ſo long as he ſtays among us. This I will take
'upon me to ſay, they cannot do a kindneſs to a more diverting com-
'panion, or a more chearful, honeſt, and good-natured man*.'

D'Urfey was a great frequenter of places of public reſort, and, among the reſt, Epſom, whither in his time many of the beſt faſhion were induced to paſs a few weeks in the ſummer for the ſake of the waters; being there one ſeaſon, a quarrel commenced between him and a perſon named Bell, a muſician, and a duel enſued, which was the occaſion of ſome mirth at the place: It ſeems that neither of the combatants had much ſtomach for fighting; and a wit of the time

* Guardian, No. 67.

mali-

maliciouſly compared this rencounter with the famous ſingle combat of Clinias and Dametas in Sir Philip Sidney's Arcadia, in the following verſes:

'I ſing of a duel in Epſom befel
'Twixt fa ſol la D'Urfey and ſol la mi Bell:
'But why do I mention the ſcribling brother,
'For naming the one you may gueſs at the other?
'Betwixt them there happen'd a horrible clutter,
'Bell ſet up the loud pipes, and D'Urfey did ſputter
"Draw, Bell wert thou dragon, I'll ſpoil thy ſoft note;"
"Thy ſquealing, ſaid t'other for, I'll cut thy throat."
'With a ſcratch on the finger the duel's diſpatch'd,
'Thy Clinias (O Sidney) was never ſo match'd.'

Ex MS. Harl. No. 7319, pag. 625.

Of D'Urfey it may be ſaid as of Falſtaff, that he not only had wit himſelf, but was alſo the cauſe of it in other men. In the Miſcellanies of Pope and Swift are ſome humourous verſes, occaſioned by an &c. at the end of his name, in the title to one of his plays, and alſo a prologue deſigned for his laſt play: And in the fourth volume of the works of Tom Brown are three ſtanzas on him, wherein for preſuming to call his ballads Lyric Odes, this judgment is denounced againſt him:

'Horace ſhall pluck thee by the noſe,
'And Pindar beat thy brains out.'

This merry fellow died, in a very advanced age, on the twenty-ſixth day of February, 1723, and lies buried in the church-yard of St. James's, Weſtminſter.

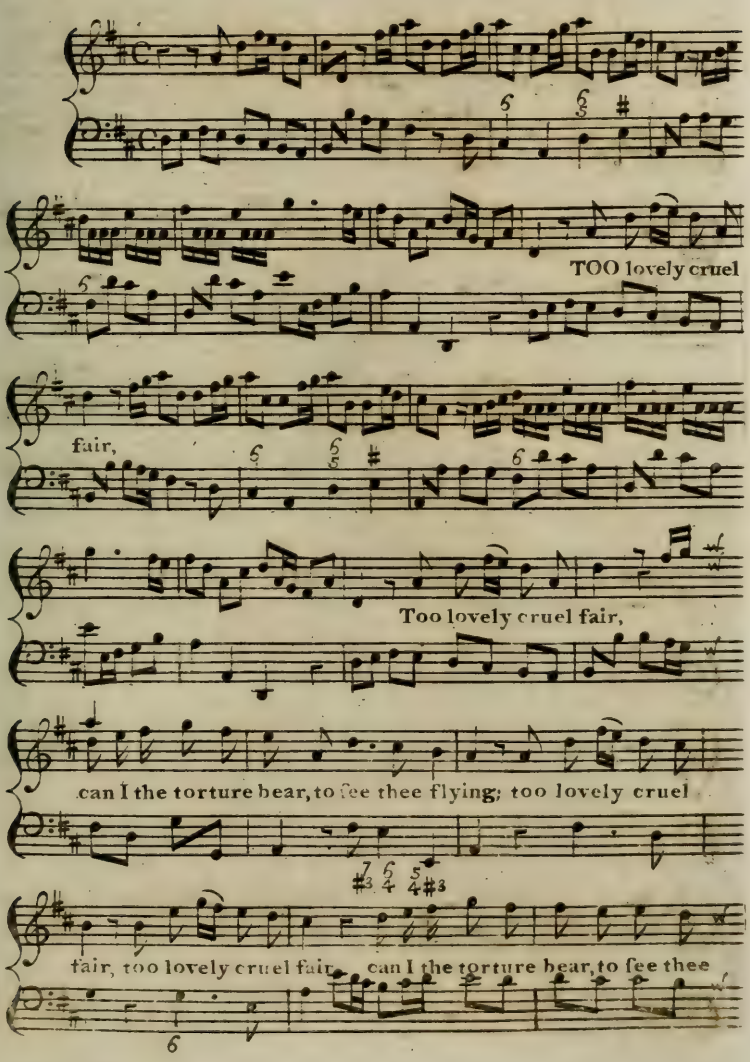
CHAP. VII.

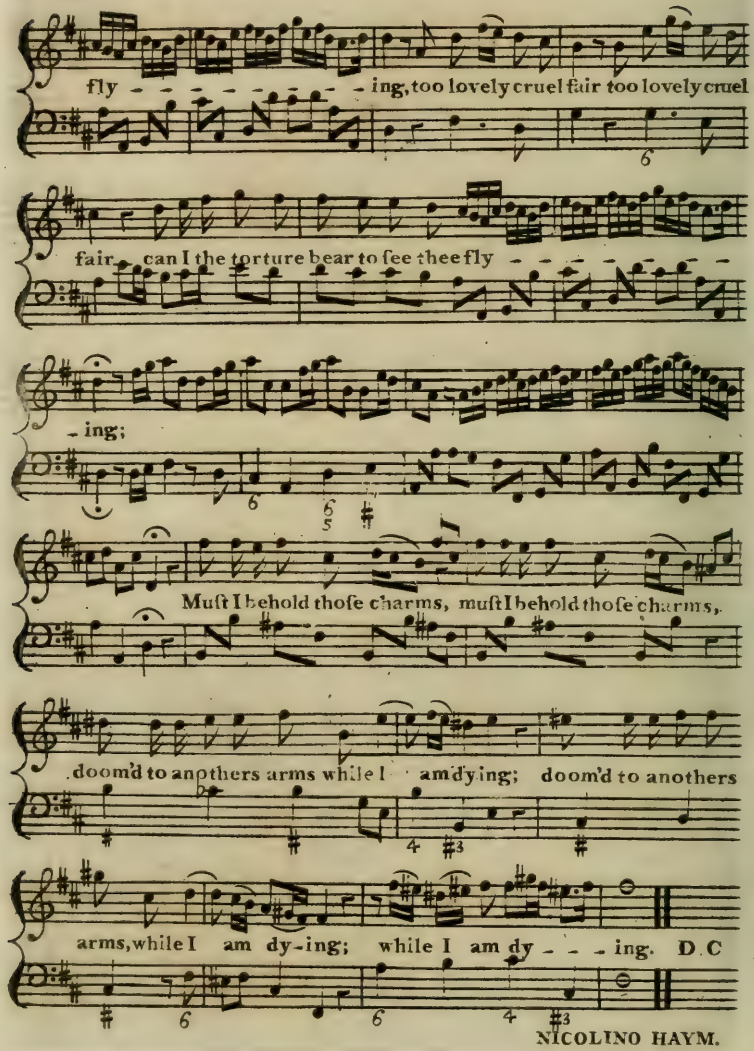
NICOLA FRANCESCO HAYM, by birth a Roman, was ſettled at London as a profeſſor of muſic, and engaged with Clayton and Dieupart in an attempt to eſtabliſh an Italian opera here. It does not appear that he had any hand in the opera of Arſinoe, repreſented at Drury-lane theatre in 1707; that doughty performance being a collection

lection of Italian airs adapted to Engliſh words by Clayton himſelf; but in the opera of Camilla, performed at the ſame place in the year following, he lent his aſſiſtance, by fitting the airs to Engliſh words, and otherwiſe rendering it a proper entertainment for an Engliſh audience. He did the ſame by Pyrrhus and Demetrius, and added to it an overture, and ſundry ſongs of his own compoſition, which rank with the beſt in the work. He continued thus employed, ſharing with his colleagues the profits ariſing from theſe and other repreſentations of the like kind, till the year 1710, when Mr. Handel arrived in England, and performed the opera of Rinaldo at the Haymarket. The ſuperior merit of Rinaldo over every repreſentation of this nature, that till then had been exhibited on the Engliſh ſtage, had ſuch an effect as to ſilence all the attempts of Clayton and his aſſociates to entertain the town with dramatic muſic; and of this they heavily complain in a joint letter, printed in the Spectator, No. 258, for Wedneſday, December 26, 1711, and alſo in another, printed in No. 278, of the ſame paper, for January 8, in the following year, wherein they claim the merit of having introduced Italian muſic into England, and ſolicit the encouragement of the public to a muſical entertainment for their joint benefit at the houſe of Mr. Clayton, in York-buildings: For the ſucceſs of this application we are to ſeek; and we only know with certainty that Clayton precipitated into contempt *; that Haym had little to do with the opera, or indeed with muſic, after the year 1712; and that Dieupart, who was a very fine performer on the violin, enliſted himſelf in the opera band, and alſo became a teacher of the harpſichord.

The merit of Haym as a muſician entitled him to better encouragement than he ſeems to have met with. He publiſhed two operas of Sonatas for two violins and a baſs, which ſhew him to have been an able maſter; and his talent for dramatic muſic may be judged of by the following air in Pyrrhus and Demetrius, compoſed by him, and ſung by Mrs. Tofts.

* Mr. Tickell, in his life of Mr. Addiſon, ſpeaking of the opera of Roſamond, ſays, 'that as the Italian taſte prevailed, the muſick was thought ſufficiently inexcuſable be-'cauſe it was the compoſition of an Engliſhman.' This it is for men to talk of what they do not underſtand; and it is for the ſake of refuting this injudicious charge, that the overture, and alſo a duet in this opera are inſerted in a preceding page of this volume: To thoſe two compoſitions the intelligent reader is referred, and upon peruſal of them is left to judge for himſelf, whether for the failure of Roſamond a better reaſon might not be aſſigned, than that the muſic to it was compoſed by an Engliſhman.


TOO lovely cruel
fair,
Too lovely cruel fair,
can I the torture bear, to see thee flying; too lovely cruel
fair, too lovely cruel fair, can I the torture bear, to see thee



NICOLINO HAYM.

Haym was a man of learning, and is to be regarded in other reſpects than as a mere muſician; he was well ſkilled in medals, and publiſhed a work entitled 'Il Teſoro delle Medaglie antiche,' in two volumes in quarto, Italian and Engliſh. He alſo wrote Le Merope and La Demodice, two tragedies, and publiſhed a fine edition of the Gieruſalemme Liberata of Taſſo, in two volumes in quarto, with cuts; and was the compiler of a very uſeful book to the lovers of Italian literature, entitled 'Notizia de' Libri rari Italiani.'

This perſon publiſhed alſo, about the year 1730, propoſals for printing by ſubſcription the whole hiſtory of muſic in two volumes in quarto, which he had written in Italian, and was to have been tranſlated into Engliſh; but it is to be preſumed that he met with ſmall encouragement, ſeeing that the work was never publiſhed, ſo that of the nature of it we can only judge by the propoſals, in which the author firſt declares his intention in theſe words:

'The author's deſign is, I. to render his ſubject intelligible and 'agreeable to all readers, even to thoſe that do not underſtand muſic. 'II. From ancient writers, antique ſtatues, baſs relievos, and me-'dals, to collect whatever is moſt material to ancient muſic: To 'give an account of its origin, and the eſteem in which it was in the 'ſeveral periods of time: The lives of their muſicians, and the uſe 'they made of muſic in their games, ſacrifices, &c. with ſome ex-'plications of the ancient fables concerning it. III. The progreſs 'and decay of the ſaid ſcience in the different ages down to the pre-'ſent time. IV. The introduction of operas into ſeveral parts of Eu-'rope, and particularly into England; with an accurate account of 'their progreſs and ſucceſs. V. The lives of all the eminent maſters 'and profeſſors of this art in all times, with their effigies.'

This is the ſubſtance of the printed propoſals circulated among the author's friends; but beſides theſe the following table, ſhewing the order of the work, has come to hand.

'Contents of the Hiſtory of Muſick in two Volumes.

'Volume I. Book I. Begins from the earlieſt antiquity to the re-'ſtoring of muſic in the Temple after the captivity of the Jews; to 'which is annexed an account of twenty gods of the Gentiles, who 'were all muſicians, and the moſt remarkable medals concerning 'them.

'Book

'Book II. The introducing of muſic into Greece in the time of 'Cadmus, down to the ſiege of Troy; wherein mention is alſo made 'of 44 perſons who exerciſed muſic and poetry in thoſe ages; toge- 'ther with all the monuments relating to them that are now extant.

'Book III. From the ſiege of Troy to the firſt Olympiad, with 'an account of forty perſons who flouriſhed during that period; and 'the effigies of ſuch of them as have been tranſmitted to poſterity. 'In theſe three books ſeveral ancient fables, neceſſary for the illuſ- 'tration of this hiſtory, are explained.

'Book IV. From the firſt Olympiad to Alexander the Great, con- 'taining the hiſtory of 84 muſicians, with ſeveral other particulars 'relating to the ſcience they profeſſed; as alſo their effigies, and 'other antique monuments as above. N. B. To this period the 'reader will have a complete hiſtory of poetry as well as muſic, it 'being proved that all poets were hitherto muſicians alſo.

'Book V. From Alexander the Great to the emperor Alexander 'Severus, when the muſic of the Gentiles ends; containing the fall 'of ancient muſic, and an account of 40 other muſicians as before; 'to which is annexed 50 apophthegms of ancient muſicians.

'Book VI. Treats of all thoſe ſolemnities, &c. in which muſic was 'employed by the ancients, as ſacrifices, wars, triumphs, nuptials, 'banquets, tragedies, comedies, pantomimic entertainments, danc- 'ings, funerals, feſtivals, and games, all proved and illuſtrated by 'medals, gems, baſs reliefs, and other antique monuments.

'Book VII. Treats of the ſeveral inſtruments uſed by the ancients 'in a manner altogether new, and much clearer than has been done 'hitherto; with ſuch of their inſtruments, as could be delineated 'from antiquities now exiſting, engraved on copper. The whole 'making the moſt complete collection of that kind yet publiſhed.

'Book VIII. Includes a curious enquiry into ancient muſic in the 'ſeveral periods of time, with its excellency; wherein the ancient 'muſicians excelled the moderns; and alſo thoſe particulars in which 'the latter ſurpaſſed them; and concludes with judging the palm to 'the ancient muſic.

'Vol. II. Book I. Begins from Chriſt, with the inſtitution of 'muſic in the Chriſtian churches; and comprehends alſo the inven- 'tion of the notes now uſed, and harmony; their introduction into 'all parts of Europe; with the inſtitution of doctors of muſic in England;

'England; and ſeveral other curious matters that occurred during the 'ſpace of 1550 years.

'Book II. An account of the greateſt maſters in all parts of Europe 'during the fifty years following, with ſeveral other particulars.

'Book III. Beginning with the xvii. century, gives an accurate 'account of the invention of operas in imitation of the Greeks, with 'ſeveral important particulars; and a ſeries of maſters to anno 1650.

'Book IV. Another ſeries of maſters for the ſucceeding 25 years; 'the introduction of operas and other kind of muſic into different 'parts of Europe.

'Book V. The continuation as before for the next 25 years.

'Book VI. Beginning at 1700, with an account of the introduc-'tion of Italian operas in England, and the progreſs they have ſince 'made; the founding of the royal academy, and ſeveral other cu-'rious matters.

'Book VII. Some account of the principal maſters now living, 'and the preſent ſtate of muſic in all parts of Europe.

'Book VIII. A curious diſſertation or enquiry in what manner 'muſic may be carried to a greater perfection than it hath hitherto 'attained to.'

Haym met with but ſmall encouragement for this undertaking, as appears by a printed copy of the propoſals and plan, with a liſt of ſubſcribers in his own hand-writing, ſcarce amounting to forty in number; for this reaſon he dropped the deſign, and, abandoning the profeſſion of muſic, betook himſelf to another, viz. that of a collector of pictures; and in that capacity was employed by Sir Robert Walpole, Dr. Mead, and other perſons. Beſides his talent in muſic, which was no inconſiderable one, he poſſeſſed the faculty of poetry: In a collection of Mr. Galliard's compoſitions, in his own hand-writing, are two Italian Cantatas written by Haym. He was alſo the author of Etearco, an opera repreſented at the Haymarket in the year 1711.

CHARLES DIEUPART, a Frenchman by birth, and a fine performer on the violin, and alſo on the harpſichord, together with Clayton and Haym promoted the introduction of the Italian opera into England, and greatly aſſiſted the former in bringing on the ſtage the firſt opera ever performed here, namely Arſinoe, repreſented at the theatre in Drury-lane in 1707. At the performance of that and the ſubſequent operas of Camilla, and Pyrrhus and Demetrius, he played the harpſichord, and Haym the violoncello. Upon Mr. Han-

del's firſt arrival in England in the year 1710, and the repreſentation of Rinaldo, at the Haymarket theatre, it was received with ſuch applauſe, that the managers of the opera at Drury-lane were diſcouraged from any farther attempts of that kind; the conſequence thereof was that Clayton, Haym, and Dieupart were neceſſitated to ſolicit the encouragement of the town in behalf of a concert, which they propoſed jointly to carry on at Clayton's houſe in York-buildings, in which was a large room, where concerts had been uſually performed before. Their propoſals for this undertaking are contained in two letters printed in the Spectator, Numb. 258, and 278.

This aſſociation continued but a ſhort time, for in 1711 we find him engaged with Sir Richard Steele in the performance of concerts there *. Haym went to the Haymarket, and became a performer in the opera band, and farther aſſiſted in bringing on that ſtage ſundry muſical performances. Dieupart betook himſelf wholly to teaching the harpſichord, and in the capacity of a maſter of that inſtrument, had admiſſion into ſome of the beſt families in the kingdom. In the latter part of his life he grew negligent, and frequented concerts performed at ale-houſes, in obſcure parts of the town, and diſtinguiſhed himſelf not more there, than he would have done in an aſſembly of the beſt judges, by his neat and elegant manner of playing the ſolos of Corelli. He died far advanced in years, and in very neceſſitated circumſtances, about the year 1740. There are extant of Dieupart's compoſition, 'Six Suittes de Claveſſin, diviſées en Ouvertures, Allemandes, Courantes, Sarabandes, Gavottes, Menuets, Rondeaux, & Gigues, compoſées & miſes en Concert pour un Violin & Flûte, avec une Baſſe de Viole & un Archilut.'

Godfrey Keller was a celebrated maſter of the harpſichord about this time. He, together with Finger, publiſhed Sonatas in five parts for flutes and hautboys, and was the author of Six Sonatas for violins, trumpets, hautboys, and flutes. The titles at large of theſe two ſeveral publications may be ſeen in the Dutch catalogue. At preſent Keller is known only by a work which he had prepared for the preſs, but was prevented from publiſhing by an immature death: It was however printed a ſhort time after by John Cullen, at the Buck, between the two Temple-gates, in Fleet-ſtreet, with the title of 'A compleat Method for attaining to play a Tho-

* Vide ante, pag. 147.

'rough-

'rough-Baſs upon either Organ, Harpſichord, or Theorbo-Lute, by 'the late famous Mr. Godfry Keller, with Variety of proper Leſſons 'and Fugues, explaining the ſeveral Rules throughout the whole 'Work; and a Scale for tuneing the Harpſichord or Spinnet, all 'taken from his own copies, which he did deſign to print.'

It was afterwards reprinted by Pearſon of Alderſgate-ſtreet, as an Appendix to Dr. Holder's Treatiſe of the natural Grounds and Principles of Harmony, to which it muſt be owned it is but an aukward ſupplement, as being altogether practical. Matthew Lock's Melotheſia is the firſt book on the ſubject of thorough-baſs publiſhed in England, this of Keller is the next; ſince his time there have been others without number.

William Corbett, one of the king's band, was a celebrated performer on the violin, and leader of the firſt opera orcheſtra at the Haymarket, at the time when Arſinoe was performed there. Of this perſon there are ſome particulars worth noting. He was a good compoſer, and a great collector of muſic and muſical inſtruments. When the Italian opera, properly ſo called, was eſtabliſhed at London, that is to ſay in the year 1710, when Rinaldo was performed at the Haymarket, a ſet of inſtrumental performers were introduced; and Corbett, though in the ſervice of the king, was permitted to go abroad. Accordingly he went to Italy, and reſided at Rome many years, during which time he made a valuable collection of muſic and muſical inſtruments. Thoſe who, as being acquainted with his circumſtances, were otherwiſe at a loſs to account for his being able to lay out ſuch ſums as he was obſerved to do in the purchaſe of books and inſtruments, confidently aſſerted that beſides his ſalary he had an allowance from the government, and that his buſineſs at Rome was to watch the motions of the Pretender.

In his younger days, and before he left England, he had publiſhed two or three ſets of Sonatas for violins and flutes, twelve Concertos for all inſtruments, and ſundry ſets of tunes made for plays; but upon his return, about the year 1740, he brought over with him a great quantity of muſic of his compoſing during his reſidence abroad, from the publication of which here he hoped to derive conſiderable advantage: Accordingly he publiſhed propoſals for printing by ſubſcription his Opera VIII. a work which he entitled 'Concertos or 'Univerſal Bizzarries, compoſed on all the new Guſtos during many 'years reſidence in Italy,' in three books, containing thirty-five Con-

Concertos of ſeven parts, in which the ſtyles of the various kingdoms in Europe, and of divers cities and provinces in Italy are profeſſed to be imitated; that is to ſay, to give a few of them, the ſeveral ſtyles of Milan, Rome, Naples, Florence, Bologna, Breſcia, Tyrol, England, Ireland, Scotland, Flanders, Hungary, Denmark, Muſcovy, &c. The propoſal was ridiculous; for in muſic, compoſed according to the principles generally known and received, there can be no ſuch diſcrimination of ſtyle as will enable the hearer to diſtinguiſh the muſic of one country, much leſs one city, from another. However the author was determined to try the experiment; and to make the propoſal to go down, he advertiſed that any perſon of quality willing to encourage the publication of theſe compoſitions, ſhould, upon notice, be waited on by the author and a band of performers, in order, as he phraſes it, 'that they might hear the idea of them.' With little or no encouragement Corbett proceeded to publiſh this his work; but, not being able to vend the many copies of it which he had cauſed to be printed, they in a ſhort time became waſte paper, and lay expoſed on bookſellers' ſtalls.

Corbett died at an advanced age in the year 1748. By his will he bequeathed the beſt of his muſical inſtruments, by the deſcription of his 'Serys or Gallery of Cremonys and Stainers,' mentioned in an inventory, part of the will *, to the managers, as he calls them, of Greſham college, with a view as it ſeems that they ſhould remain for inſpection under certain rules. He alſo bequeathed 10l. a year to a female ſervant to ſhew theſe inſtruments; and directed that the reſt of his perſonal eſtate ſhould be ſold 'for the eſtabliſhment of the rules 'of Greſham college †;' and farther gave to the ſame college many ſets of the concertos compoſed by him, with directions that four copies ſhould be preſented every year to foreigners that were good performers. How far this whimſical diſpoſition was complied with we know not ‡, but in a ſhort time after the teſtator's deceaſe, there was a ſale by auction of his inſtruments at Mercer's-hall, where many curious violins were knocked down at prices far beneath their value. His collection of muſic-books and manuſcripts was alſo ſold by auction at his houſe in Silver-ſtreet, near Pulteney-ſtreet, Golden-ſquare.

* In the inventory one of the violins is ſaid to have been formerly Corelli's.

† i. e. the rules by him preſcribed, touching the cuſtody of the inſtruments, and the uſe to be made of them.

‡ Repeated applications have been made to the clerk of the Mercer's company for information in this reſpect, but to no purpoſe.

JOHN

JOHN LOEILLET, a relation, as it is ſuppoſed, of John Baptiſt Loeillet, of Ghent, a famous maſter of the flute, and the author of four operas of Solos for that inſtrument, was a celebrated maſter of the harpſichord, and a performer in the opera band at the ſame time with Corbett and the others abovementioned. He was a man well reſpected by thoſe of his profeſſion; and dwelling in a houſe in Hart-ſtreet, Covent-Garden, in which was a large room, had a weekly concert there, which was frequented chiefly by gentlemen performers, who gratified him very handſomely for his aſſiſtance in conducting it. It was at this concert that the concertos of Corelli were firſt performed in England, the particular circumſtances whereof are related in the account herein before given of Mr. Henry Needler.

Loeillet was a teacher of the harpſichord, and an excellent compoſer for that inſtrument. There is extant among his printed leſſons a minuet in the key of A, with the minor third, which was a great favourite with the ladies of the laſt age. The vulgar pronunciation of Loeillet's name led the world into a miſtake, ſo that it was univerſally aſcribed to Jean Baptiſte Lully, and few are ſenſible of the error. In the latter part of his life he dwelt in New North-ſtreet, near Red-Lion-ſquare. He died about the year 1728, having by his induſtry acquired a fortune of 16,000 l. The works publiſhed by him, and printed for Walſh, are ſix ſuits of leſſons for the harpſichord, ſix Sonatas for variety of inſtruments, viz. flutes, hautboys, German flutes, and violins, Opera prima. Twelve Sonatas for violins, German flutes, and common flutes, Opera ſecunda. Twelve Solos for a German flute, common flute, and violin, Opera terza.

CHAP. VIII.

PIER FRANCESCO TOSI was an Italian ſinger greatly celebrated in his time. Having reſided in moſt of the courts of Europe, and being an attentive hearer of others, and a perſon of reflection, he attained to ſuch a degree of ſkill and judgment in the practice of ſinging, as enabled him to compoſe a treatiſe on the ſubject, which he publiſhed at Bologna in the year 1723, with this title, 'Opinioni de' Cantori antichi e moderni, o ſieno Oſſervazioni ſopra il Canto Figurato

' di Pier Franceſco Toſi, Academico Filarmonico,' and dedicated to the earl of Peterborough.

Toſi not only viſited England, but had made London his reſidence from the latter end of king William's reign to the end of that of George I. except during ſuch ſhort intervals as either buſineſs, or the deſire of ſeeing his friends and relations called him hence: Nevertheleſs it does not appear that he ever ſung in the opera here, which is the more to be wondered at, ſeeing that he had concerts for his benefit *. During his abode in England he was greatly favoured by the principal nobility; and upon lord Peterborough's return from Spain, and final ſettlement in England, was much at his houſe at Parſon's Green, where he had opportunies of converſing with Mrs. Anaſtaſia Robinſon, then a ſinger in the opera, afterwards counteſs of Peterborough.

The treatiſe of Toſi abovementioned is altogether practical, and contains a great number of particulars reſpecting the management of the voice, and the method of ſinging with grace and elegance. Moreover it contains ſhort memoirs and general characters of the moſt celebrated ſingers, male and female, of the author's time. Of Piſtocchi in particular he ſpeaks in terms of high commendation, and ſcruples not to ſay that he excelled not only thoſe of his own, but of all former times. Mr. Galliard, in the year 1743, publiſhed a tranſlation into Engliſh of this book, with notes thereon; but by adhering too cloſely to the original, and adopting thoſe rhapſodical expreſſions of the author, which, though they ſuit well enough with the Italian language, diſguſt an Engliſh reader, he has rather degraded than recommended the art which it is the deſign of the book to teach.

Toſi was it ſeems not only a very fine ſinger, but alſo a compoſer. Mr. Galliard relates, that after his voice had left him he compoſed ſundry cantatas of an exquiſite taſte, eſpecially in the recitatives, wherein he ſays the author excels, in the pathetic and expreſſion, all others. To Galliard's tranſlation is a prefatory diſcourſe, containing a brief account of the author, wherein it is ſaid that he died ſoon after the late king's acceſſion to the crown, having attained above the age of fourſcore.

* Vide ante, page 5, an advertiſement in the Gazette for April 3, 1693, of a concert for Signor Toſi's benefit in Charles-ſtreet, Covent-Garden; and another in the Gazette for October 26, in the ſame year, purporting that Signor Toſi's concert would be performed weekly during the winter in York-buildings.

Mr JOHN BANNISTER.

JOHN BANISTER was the ſon of that Baniſter mentioned before to have been ſent into France by king Charles II. for his improvement on the violin. The father died in the year 1679, and the ſon, who had been educated under him, played the firſt violin at Drury-lane theatre, as well when the opera was performed there, as ordinarily. He too was a compoſer, and made ſeveral Grounds, with diviſions thereon, publiſhed in the Diviſion Violin; and in the London Gazette, Numb. 2712, for November 5, 1691, is an advertiſement of a collection of muſic, compoſed by Godfrey Finger and himſelf, to be ſold

ſold at Baniſter's houſe in Brownlow-ſtreet, Drury-lane. That he was a man eminent in his profeſſion may be inferred from the mezzotinto of him by Smith, from which the above engraving is taken. Baniſter continued at the head of the band at Drury-lane till about the year 1720, when he was ſucceeded by Carbonelli. He died in or about the year 1725. A ſon of his taught the flute and was it ſeems a celebrated performer; for in Brightland's Engliſh Grammar, publiſhed about the year 1710, this ſentence is given as an example, to ſhew that the particle *at* is frequently uſed for *on* or *upon*,

'Baniſter is good at the flute.'

He was famous for playing on two flutes at once.

Thomas Roseingrave was the ſon of Daniel Roſeingrave already ſpoken of *, who, having been organiſt of Saliſbury, went to Ireland, and in the year 1698 was appointed organiſt, and alſo one of the vicars choral of the cathedral church of St. Patrick in Dublin. He had two ſons, whom he brought up to muſic, the one named Thomas, the other Ralph; Thomas, of whom we are about to ſpeak, being a young man of a promiſing genius, was favoured by the chapter of St. Patrick with a penſion, to enable him to travel for improvement; and accordingly he went to Rome in the year 1710, where he became acquainted with Aleſſandro Scarlatti, and his ſon Domenico, with whom he contracted a friendſhip, which ſubſiſted for many years.

How long Roſeingrave continued abroad is not certainly known, but in 1720 he had ſome concern in the management of the opera at the Haymarket; for in that year he brought upon the ſtage the opera of Narciſſus, written by Rolli, and ſet to muſic by Domenico Scarlatti, with additional ſongs compoſed by Roſeingrave himſelf. A ſhort time after this repreſentation the management of the opera got into other hands, and Roſeingrave became a teacher of muſic, in the principles whereof he was looked upon to be profoundly ſkilled; notwithſtanding which, his ſtyle both of playing and compoſing was harſh and diſguſting, manifeſting great learning, but void of elegance and variety. About the year 1725, an organ having been

* Vide ante, page 25, where for want of means at the time to aſcertain it, a blank is left for his Chriſtian name. This defect is now ſupplied by recent intelligence from Dublin, communicated in anſwer to certain queries ſent thither reſpecting the family of Roſeingrave; with this farther information, viz. that Daniel Roſeingrave was organiſt of St. Patrick's, and not Chriſt-Church, Dublin.

erected

erected in the new church of St. George, Hanover-ſquare, Roſeingrave offered himſelf for the place. The pariſh being determined to chooſe the perſon beſt qualified, required that each of the candidates ſhould give a ſpecimen of his abilities by a performance, of which Mr. Handel and Geminiani were requeſted to be judges; the teſt of which was by them ſettled to be a point or ſubject of a fugue, which the performer was to conduct at his pleaſure: This kind of trial was ſo ſuited to the talents of Roſeingrave, that he far exceeded his competitors, and obtained the place, with a ſalary of fifty pounds a year. With few other motives than the love of his art, Roſeingrave purſued the ſtudy of muſic with intenſe application, but ſo greatly to the injury of his mental faculties, that he refuſed to teach even perſons of the firſt quality. He was an enthuſiaſtic admirer of Paleſtrina, and the furniture of his bed-chamber was ſcraps of paper, containing ſelect paſſages from the works of that author. His brother Ralph having been bred to muſic, their father, in the year 1718, obtained permiſſion of the dean and chapter of St. Patrick's to reſign his place of organiſt in favour of him; and in April, 1719, Ralph Roſeingrave was elected in his room. This perſon died in October, 1747, and left a ſon, William Roſeingrave, Eſq. who is now living in Dublin, and enjoys ſeveral conſiderable employments under the government in Ireland.

Thomas Roſeingrave died about the year 1750, having ſubſiſted for ſome years chiefly on the bounty of his nephew abovementioned. Some time before his death he publiſhed a collection of leſſons of his friend Domenico Scarlatti, in which is a compoſition or two of his own. His other works in print are, Additional ſongs to the opera of Narciſſus, Voluntaries and Fugues for the organ and harpſichord, to the number of fifteen; and twelve Solos for the German flute, with a thorough-baſs for the harpſichord. He was a frequent viſitant of the reverend Mr. Woodeſon, maſter of the free-ſchool at Kingſton upon Thames, and would often leave his bed in the night to go to the harpſichord. Mr. Woodeſon wrote an epitaph for him, which Roſeingrave was ſo pleaſed with that he ſet it to muſic. It was an elegant compoſition, but is irrecoverably loſt.

JOHN BARRETT was muſic-maſter to the boys in Chriſt's hoſpital, London, and organiſt of the church of St. Mary at Hill. He was a ſkillful muſician, and made the tunes to ſongs in ſundry plays; excelling

moſt of his time in the compoſition of ſongs and ballad airs. In the Pills to purge Melancholy are many ſongs compoſed by him. He was the author of that ſweet air to the ſong of 'Ianthe the lovely,' made on queen Anne and prince George of Denmark, to which tune a ſong is adapted in the Beggar's Opera, 'When he holds up his hand.' Some verſes of Barrett, prefixed to the Amphion Anglicus, beſpeak him to have been a pupil of Blow.

Lewis Ramondon was a ſinger in ſundry of the Engliſh Italian operas. His firſt appearance was in that of Arſinoe. In Camilla he performed the part of Metius, and in Pyrrhus and Demetrius that of Cleartes. He had attained to ſome ſkill in muſic, and compoſed the tunes to ſome ſongs in a collection publiſhed in 1716, entitled the 'Merry Muſician, or a Cure for the Spleen,' among which is a hymn upon the execution of two criminals, beginning 'All you that muſt 'take a leap in the dark.' It is there printed with only the ſong part, but there are other copies with the baſs, which ſhew it to be a perpetual fugue, or compoſition in canon. Gay, in the Beggar's Opera, has adapted a ſong to this fine tune.

Philip Hart, ſuppoſed to be the ſon of Mr. James Hart, one of king William's band, and whoſe name frequently occurs in the Treaſury of Muſic, and other collections of that time, was organiſt of the church of St. Andrew Underſhaft, and alſo of St. Michael's, Cornhill, which latter place he quitted upon a diſagreement with the churchwardens, who were ſo mean as to contend that during a repair of the organ, which took up a year, his ſalary ſhould ceaſe, and was elected organiſt to the neighbouring church of St. Dionis Backchurch. He was a ſound muſician, but entertained little reliſh for thoſe refinements in muſic which followed the introduction of the Italian opera into this country, for which reaſon he was the idol of the citizens, eſpecially ſuch of them as were old enough to remember Blow and Purcell. He was a grave and decent man, remarkable for his affability and gentlemanly deportment. There are extant of his compoſition a collection of Fugues for the organ, and the Morning Hymn from the fifth book of the Paradiſe Loſt, which latter work he publiſhed in March, 1728-9. Mr. Galliard had ſet this hymn, and publiſhed it by ſubſcription in 1728; and it is ſaid that Mr. Hart meant to emulate him by a compoſition to the ſame words; but if he did, he failed in the attempt, for Mr. Galliard's hymn is a fine

fine and elegant compoſition, admired at this day, whereas that of Mr. Hart is forgotten. He died about the year 1750, at a very advanced age.

GEORGE MONRO was an organiſt, and a competitor with Roſeingrave for the place at St. George's, Hanover-ſquare: Failing in this application, he became organiſt of the church of St. Peter, in Cornhill. He played the harpſichord at Goodman's-fields theatre from the time when it was firſt opened, in 1729, till his death, which happened in a year or two afterwards. Monro had a happy talent in compoſing ſong-tunes and ballad airs, of which he made many that were greatly admired. Sundry of them are printed in the Muſical Miſcellany, an elegant collection of ſongs with the muſic, in ſix volumes, printed and publiſhed by Watts in the year 1731.

GEORGE HAYDEN was organiſt of the church of St. Mary Magdalen, Bermondſey; he compoſed and publiſhed, about the year 1723, three Cantatas, the firſt whereof was ſung by one Bat, or Bartholomew Platt, a favourite ſinger with the vulgar, in a pantomime called Harlequin Director, performed at Sadler's Wells; the firſt words of it are 'A cypreſs grove, whoſe melancholy ſhade,' a compoſition which would have done honour to ſome of the ableſt maſters of the time. He alſo compoſed a ſong called New Mad Tom, beginning 'In my triumphant chariot hurl'd,' which the ſame Bat. Platt was uſed to ſing at Sadlers Well, dreſſed in the character of a madman *, to the great delight of all who miſtook roaring for ſinging. There is alſo extant of Hayden's compoſition a pretty ſong in two parts, 'As I ſaw fair Chlora walk alone,' which is well known to the proficients in vocal harmony.

VANBRUGH compoſed and publiſhed two elegant collections of ſongs, ſome of which became great favourites. Of this perſon very little, not even his Chriſtian name, is known: Though by the title-page of the ſecond book it appears that the author's houſe was next door to the Black Lion, near Serjeants'-Inn, Fleet-ſtreet.

MAGNUS, organiſt of the church of St. Giles in the Fields, was eſteemed a great maſter of harmony, and had a ſtyle which none could imitate. In his voluntaries on the organ he de-

* Songs of this kind, ſuch as Tom of Bedlam, and others ſet by Lawes, of which there are perhaps more in the Engliſh than any other language, were frequently ſung in character. In Shadwell's comedy of Bury Fair, act III. ſcene 1. Sir Humphrey Noddy ſays of a fellow, one of the Thetford muſic, that he acts Tom of Bedlam to a miracle.

ſpiſed the uſe of ſingle ſtops, and attained to ſo great a command of the inſtrument as to be able to conduct four parts in fugue. Exceſſive ſtudy and application brought on a diſorder in his mind, and he died a young man.

William Babell, organiſt of the church of Allhallows, Bread-ſtreet, and of his majeſty's private muſic, was the ſon of a muſician, who played the baſſoon at Drury-lane theatre till he was eighty years of age. He was inſtructed by his father in the rudiments of muſic, and taking to the harpſichord, became an admirable proficient. Coming into the world about the time when the opera began to get footing in England, he made it his ſtudy to emulate the Italians. His firſt eſſay in compoſition was to make the favourite airs in the operas of Pyrrhus and Demetrius, Hydaſpes, and ſome others, into leſſons for the harpſichord. After that he did the ſame by Mr. Handel's opera of Rinaldo, and ſucceeded ſo well in the attempt, as to make from it a book of leſſons, which few could play but himſelf, and which has long been deſervedly celebrated. He alſo compoſed twelve Solos for a violin or hautboy, twelve Solos for a German flute or hautboy, ſix Concertos for ſmall flutes and violins, and ſome other works, enumerated in Walſh's catalogue. Babell died a young man, about the year 1722; having ſhortened his days by intemperance. It ſeems the fame of Babell's abilities had reached Hamburgh, for Mattheſon ſays he was a pupil of Handel; but in this he is miſtaken, for Handel diſdained to teach his art to any but princes.

Robert Woodcock, a famous performer on the flute, compoſed twelve concertos, ſo contrived, as that flutes of various ſizes, having the parts tranſpoſed, might play in concert with the other inſtruments *. He had a brother named Thomas, who kept a coffee-houſe at Hereford, an excellent performer on the violin, and played the ſolos of Corelli with exquiſite neatneſs and elegance. In that country his merits were not known, for his employment was playing country-dances, and his recreation angling. He died about the year 1750.

John Sheeles was a harpſichord maſter, and the author of two collections of leſſons for that inſtrument. He, together with Mr.

* When the flute was an inſtrument in vogue this was a very common practice. Corelli's concertos had been in like manner fitted for flutes by Schickard of Hamburgh, a great performer on, and compoſer for, that inſtrument.

Monro,

Monro, before mentioned, Mr. Whichello, who will be ſpoken of hereafter, and Mr. Galliard, were great contributors to the Muſical Miſcellany, a collection of ſongs publiſhed in the year 1731, and mentioned in a preceding article.

CHAP. IX.

OBADIAH SHUTTLEWORTH, organiſt of the church of St. Michael, Cornhill, London, was elected to that place upon Mr. Hart's quitting it, and a few years after was appointed one of the organiſts of the Temple church. He was the ſon of old Mr. Shuttleworth of Spitalfields, the father of a muſical family, and who had acquired a little fortune, partly by teaching the harpſichord, and partly by copying Corelli's muſic before it was printed in England. There were three ſons of this family, and alſo a daughter. The father had frequent concerts at his houſe for the entertainment of a few ſelect friends, in which the ſons played the violin, the daughter the harpſichord, and the old gentleman the viol da gamba. Obadiah in particular played the violin to ſuch a degree of perfection, as gave him a rank among the firſt maſters of his time. He played the firſt violin at the Swan concert in Cornhill, from the firſt inſtitution of that ſociety till the time of his death, which was about the year 1735. He was beſides a very good compoſer, and made twelve Concertos, and ſundry Sonatas for violins, of which ſome of his friends were favoured with manuſcript copies. Nothing of his compoſition is extant in print, except two Concertos made from the firſt and eleventh Solos of Corelli. Of his two brothers, the one was a clerk in the South-Sea-houſe, a very gay man; the other had a place in ſome other of the public offices, and was as remarkably grave; they were both excellent performers on the violin, and uſed to be at all concerts in the city. Obadiah Shuttleworth was celebrated for his fine finger on the organ, and drew numbers to hear him, eſpecially at the Temple church, where he would frequently play near an hour after evening ſervice.

HENRY SYMONDS, one of the king's band of muſicians, and organiſt of the church of St. Martin, Ludgate, and alſo of the chapel of St. John, at the end of James-ſtreet near Bedford-row, was a celebrated maſter of the harpſichord in his time. He publiſhed Six

ſuites of leſſons for the harpſichord, in the dedication whereof to the ducheſs of Marlborough he intimates that they had been ſeen and approved by Bononcini. He died about the year 1730.

Abiell Whichello had been for ſome years deputy to Mr. Hart, who being a pluraliſt, had need of an aſſiſtant; after that he became organiſt of the church of St. Edmund the King, and taught the harpſichord in ſome of the beſt families in the city. He compoſed many ſongs, which have been ſeparately printed, and a collection of leſſons for the harpſichord or ſpinnet, containing Almands, Courants, Sarabands, Airs, Minuets, and Jigs. He was one of thoſe maſters that uſed to frequent the concert of Britton the ſmall-coal man, and became there acquainted with Mr. John Hughes, for whoſe memory he was uſed to profeſs a ſincere regard. He died about the year 1745.

John Robinson, organiſt of Weſtminſter-abbey, and alſo of the pariſh churches of St. Laurence Jewry, and St. Magnus, London; educated in the royal chapel under Blow, was a very florid and elegant performer on the organ, inſomuch that crouds reſorted to hear him. His wife was the daughter of Dr. William Turner, already ſpoken of in this volume, who as it ſeems, ſung in the opera of Narciſſus; and to diſtinguiſh her from Mrs. Anaſtaſia Robinſon, a ſinger in the ſame opera, was called Mrs. Turner Robinſon. He had a daughter, who ſung for Mr. Handel in Hercules, and ſome other of his oratorios. Being a very active and induſtrious man, and highly celebrated as a maſter of the harpſichord, he was in full employment for many years of his life; and had a greater number of ſcholars than any one of his time. He died at an advanced age in the year 1762. There is a good print of him ſitting at a harpſichord, engraved by Vertue.

Richard Leveridge, a young man poſſeſſed of a deep and firm baſs voice, became a very early retainer to the theatres. In Dryden's tragedy of the Indian Queen he performed the part of Iſmeron, a conjurer, and in it ſung that fine ſong 'Ye twice ten hundred deities,' compoſed by Purcell on purpoſe for him. He alſo ſung in the opera of Arſinoe, compoſed by Clayton; and afterwards in Camilla, Roſamond, Thomyris, and Love's Triumph. When the opera came to be entirely Italian, the baſs parts were ſung by ſingers of that country, of whom Boſchi was one of the firſt; and Leveridge became a ſinger at Lincoln's-Inn Fields playhouſe, under Rich, where he made himſelf

himſelf very uſeful by performing ſuch characters as Pluto, Fauſtus, Merlin, or, in ſhort any part in which a long beard was neceſſary, in the pantomimes and other exhibitions of that kind, of which Rich was the contriver. Mr. Galliard, who made the muſic to the beſt of theſe entertainments, compoſed many ſongs purpoſely for him, and one in particular in the Necromancer, or Harlequin Dr. Fauſtus, which Leveridge valued himſelf much upon ſinging, 'Ariſe ye ſub-'tle forms that ſport.' He had a talent both for poetical and muſical compoſition; the firſt he manifeſted by ſundry ſongs of the jovial kind, made to well-known airs; the latter by the ſongs in the play of the Iſland Princeſs, altered by Motteux, which have great merit, and various others. Though he had been a performer in the opera at the ſame time with Nicolino and Valentini, he had no notion of grace or elegance in ſinging; it was all ſtrength and compaſs; and at one time, viz. in the year 1730, he thought his voice ſo good, that he offered, for a wager of a hundred guineas, to ſing a baſs ſong with any man in England.

About the year 1726 he opened a coffee-houſe in Taviſtock-ſtreet, Covent-Garden, and publiſhed a collection of his ſongs in two pocket volumes, neatly engraved. In Rowe's edition of Shakeſpeare the muſic in the ſecond act of Macbeth is ſaid to be ſet by Leveridge; and perhaps we are to underſtand that the reſt of the ſongs in that tragedy were alſo ſet by him: But whether that editor did not miſtake the muſic of Matthew Lock for Leveridge, may deſerve enquiry. Being a man of rather coarſe manners, and able to drink a great deal, he was by ſome thought a good companion. The humour of his ſongs, and indeed of his converſation, conſiſted in exhortations to deſpiſe riches and the means of attaining them; to drown care by drinking; to enjoy the preſent hour, and to ſet reflection and death at defiance. With ſuch a diſpoſition as this, Leveridge could not fail to be a welcome viſitor at all clubs and aſſemblies, where the avowed purpoſe of meeting was an oblivion of care; and being ever ready to contribute to the promotion of ſocial mirth, he made himſelf many friends, from whoſe bounty he derived all the comforts that in an extreme old age he was capable of enjoying. A phyſician in the city procured from a number of perſons an annual contribution for his ſupport, which he continued to receive till about ſeven years ago, when he died, having nearly attained the age of ninety.

HENRY

HARRY CAREY.

HENRY CAREY was a man of a facetious temper, reſembling Leveridge in many reſpects. He was a muſician by profeſſion, and one of the lower order of poets; his firſt preceptor in muſic was Olaus Weſteinſon Linnert, a German; he received ſome further inſtructions from Roſeingrave; and, laſtly, was in ſome ſort a diſciple of Geminiani *: But with all the advantages he might be ſuppoſed to have derived from theſe inſtructors, the extent of his abilities ſeems to have been the compoſition of a ballad air, or at moſt a little cantata, to which he was juſt able to ſet a baſs. Being thus ſlenderly accom-

* See his Poems, edit. 1729, pages 118, 111, 113.

pliſhed

pliſhed in his art, his chief employment was teaching at boarding-ſchools, and among people of middling rank in private families. Though he had but little ſkill in muſic, he had a prolific invention, and very early in his life diſtinguiſhed himſelf by the compoſition of ſongs, being the author both of the words and the muſic: One of theſe, beginning 'Of all the girls that are ſo ſmart,' he ſet to an air ſo very pretty, and withal ſo original, that it was ſung by every body. The ſubject of it is the love of an apprentice for a young girl in the loweſt ſtation of life, and, as the author relates, was founded on a real incident; and, mean as the ſubject may appear, Carey relates that Mr. Addiſon was pleaſed with that natural eaſe and ſimplicity of ſentiment which diſtinguiſhes the ballad, and more than once vouchſafed to commend it.

With a ſmall ſtock of reputation thus acquired, Carey continued to exerciſe his talent in poetry and muſic. He publiſhed, in the year 1720, a little collection of poems, and, in 1732, ſix Cantatas, written and compoſed by himſelf; he alſo compoſed ſundry ſongs for modern comedies, particularly thoſe in the Provoked Huſband, and thereby commenced a relation to the theatres; ſoon after which he wrote a farce called the Contrivances, in which were ſeveral little ſongs to very pretty airs of his own compoſition: He alſo made two or three little dramas for Goodman's-fields theatre, which were very favourably received. In 1729 he publiſhed, by ſubſcription, his poems much enlarged, with the addition of one entitled "Namby Pamby;" the occaſion of it was as follows: Ambroſe Phillips being in Ireland at the time when lord Carteret was lord lieutenant of Ireland, wrote a poem on his daughter, lady Georgina, now the dowager lady Cowper, then in the cradle; in ſuch a kind of meaſure, and with ſuch infantine ſentiments, as were a fair ſubject for ridicule: Carey laid hold of this, and wrote a poem, in which all the ſongs of children at play are wittily introduced, and called it by a name which children might be ſuppoſed to call the author, whoſe name was Ambroſe, Namby Pamby. Carey's talent lay in humour and unmalevolent ſatire; in ridicule of the rant and bombaſt of modern tragedies he wrote one, to which he gave the ſtrange title of Chrononhotonthologos, acted, in 1734, at the Little Theatre in the Haymarket, of which it is the leaſt praiſe to ſay that no one can read it and preſerve a ſerious countenance; he alſo wrote a farce called the Honeſt Yorkſhireman; two interludes, the one called Nancy, or the Parting

Lovers, the other Thomas and Sally; and two ſerious operas, viz. Amelia, ſet to muſic by Mr. John Frederick Lampe; and Teraminta, ſet by Mr. John Chriſtopher Smith.

Carey was an Engliſhman, and entertained an excuſable partiality for his country and countrymen; in conſequence whereof he had an unſurmountable averſion to the Italian opera and the ſingers in it; which throughout his poems, and in ſome of his muſical compoſitions, he has taken care to expreſs. Farther, in purſuance of a hint in a little book called 'The Touchſtone, or hiſtorical, critical, poli-'tical, philoſophical, and theological Eſſays on the reigning diver-'ſions of the town,' duod. 1728, written by the late Mr. James Ralph, he wrote a burleſque opera on the ſubject of the Dragon of Wantley, and gave it to a friend of his, the abovementioned Mr. John Frederick Lampe, a native of Saxony, but who had been ſome years in England, to ſet to muſic; Lampe undertook it, and did ſuch juſtice to the work, that it may be ſaid to be the trueſt burleſque of the Italian opera that was ever repreſented, at leaſt in this country. Carey wrote a ſequel to it, entitled the Dragoneſs, which Lampe alſo ſet, and is in no reſpect inferior to the Dragon of Wantley.

As the qualities that Carey was endowed with were ſuch as rendered him an entertaining companion, it is no wonder that he ſhould be, as he frequently was, in ſtreights. He had experienced the bounty of his friends by their readineſs to aſſiſt him with little ſubſcriptions to the works by him from time to time publiſhed. Encouraged by theſe, he republiſhed, in 1740, all the ſongs he had ever compoſed, in a collection entitled 'The Muſical Century, in one hundred Eng-'liſh Ballads on various ſubjects and occaſions, adapted to ſeveral 'characters and incidents in human life, and calculated for innocent 'converſation, mirth, and inſtruction.' In 1743 he publiſhed his dramatic works in a ſmall quarto volume, and as well to this as his collection of ſongs, was favoured with a numerous ſubſcription.

With all his mirth and good humour, Carey ſeems to have been at times deeply affected with the malevolence of ſome of his own profeſſion, who, for reaſons that no one can gueſs at, were his enemies: It is true that in ſome of his poems he manifeſts a contempt for them, but it is eaſy to diſcover that it is diſſembled. Unable to reſiſt the ſhafts of envy, and labouring under the preſſure of his circumſtances, about the year 1744, in a fit of deſperation he laid violent hands on himſelf, and at his houſe in Warner-ſtreet, Cold-

Bath

Bath fields, put a period to a life which had been led without reproach.

As a muſician Carey ſeems to have been one of the firſt of the loweſt rank; and as a poet, the laſt of that claſs of which D'Urſey was the firſt, with this difference, that in all the ſongs and poems written by him on wine, love, and ſuch kind of ſubjects, he ſeems to have manifeſted an inviolable regard for decency and good manners.

Henry Holcombe was a ſinger in the opera at its firſt introduction into this country. In that of Camilla he performed the part of Preneſto; and being very young at the time, is in the printed copy of the muſic called the boy. In Roſamond he did the page, and is called by his name. He continued not long after a ſinger on the ſtage, but took to the profeſſion of a harpſichord maſter, and taught in the families of ſome of the chief citizens of London. One, and but one ſong of his compoſition, 'Happy hours all hours ex-'celling,' is printed in the Muſical Miſcellany, the words whereof were written by Dr. Harris, a diſſenting teacher, miniſter to a congregation in Carter-lane. Mr. Holcombe alſo ſet to muſic the ſong of Arno's Vale, written by Charles earl of Middleſex, afterwards duke of Dorſet, and addreſſed to a favourite of his, Signora Muſcovita, a ſinger, on occaſion of the death, in the year 1737, of John Gaſton, the laſt duke of Tuſcany of the houſe of Medici. It is printed in a collection of twelve ſongs ſet by Mr. Holcombe, and publiſhed by himſelf a few years before his death, which happened about the year 1750.

CHAP. X.

John Ernest Galliard was the ſon of a perruquier, and a native of Zell; he was born in or about the year 1687, and received his inſtructions in the practice of muſical compoſition from Farinelli, the director of the concerts at Hanover, and of Steffani *, who was

* See the printed catalogue of his muſic, in which lot 65 of the manuſcripts, is thus deſcribed: 'Mr. Galliard's firſt leſſons for compoſition under the tuition of Sig. Farinelli 'and Abbate Steffani, at the age of 15 or 16, in 1702;' and in a manuſcript collection of many of his compoſitions is a Sonata for a hautboy and two baſſoons, with this note in his own hand-writing, 'Jaij fait cet Air a Hannover, que Jaij Joué a la Serenade de 'Monſieur Farinelli ce 22me Juin 1704.'

reſident

reſident there in another capacity. After he had finiſhed his ſtudies he applied himſelf to the practice of the hautboy and the flute, which latter inſtrument was then the recreation of well-bred gentlemen; and was taken into the ſervice of prince George of Denmark, who appointed him one of his chamber muſic. Upon the marriage of the prince with the lady, afterwards queen Anne, Galliard came over to England; at that time Baptiſt Draghi, who had been her maſter, was chapel-maſter to the queen dowager Catherine, the relict of Charles II. at Somerſet-houſe, but upon her death this place became a ſinecure, and Draghi dying ſoon after her, it was beſtowed on Mr. Galliard.

It appears by his own manuſcript collection of his works, in which he has carefully noted down the times and occaſions of his ſeveral compoſitions, that Mr. Galliard was much about the court; and many of them are there ſaid to have been made at Richmond and Windſor, the places of the royal reſidence. He compoſed a Te Deum and Jubilate, and three anthems performed at St. Paul's and at the royal chapel at St. James's, upon thankſgivings for victories obtained in the courſe of the war*; and was in general eſteemed an elegant and judicious compoſer.

The merits of Mr. Galliard, together with his intereſt at court, afforded reaſon at one time to ſuppoſe that he would have had the direction of the muſical performances in this kingdom; but he was not able to ſtand in competition with either Bononcini or Handel, and wiſely declined it. Nevertheleſs, in compliance with the requeſt of his friend Mr. John Hughes, he ſet to muſic his opera of Calypſo and Telemachus, which in the year 1712 was performed at the Haymarket theatre; the ſingers were Signora Margarita, Signora Manina, Mrs. Barbier, Mrs. Pearſon, and Mr. Leveridge. Notwithſtanding the goodneſs both of the poetry and the muſic, and that Nicolini himſelf had the generoſity to applaud it, the friends of the Italian opera formed a reſolution to condemn it; ſo that it was repreſented under the greateſt diſcouragements; but ſome years afterwards it was revived with better ſucceſs at Lincoln's-Inn-fields.

As Mr. Galliard led a retired and ſtudious life, and had little intercourſe with the muſical world, there will be but little occaſion to

* The words of theſe ſeverally are, 'I will magnify thee, O Lord,' 'O Lord God of 'hoſts,' and 'I am well pleaſed.'

mention

mention him hereafter, wherefore the particulars relating to him are here collected in one point of view.

From the time of Mr. Handel's final ſettlement in this kingdom, he was occaſionally the author of many elegant compoſitions, particularly ſix Cantatas, five of them written by Mr. John Hughes, and the ſixth by Mr. Congreve; to the firſt impreſſion of this work is a preface, containing ſundry curious particulars reſpecting this ſpecies of muſical compoſition; Three other Cantatas written by Mr. Hughes, and printed in his works; Six Solos for the flute, with a thorough-baſs; Six Solos for the violoncello or baſſoon, compoſed at the requeſt of one Kennedy, a fine player on the baſſoon, and by him often performed in public. He alſo ſet to muſic, and publiſhed by ſubſcription in 1728, the Morning Hymn of Adam and Eve, taken from the fifth book of the Paradiſe Loſt; and in 1742 publiſhed a tranſlation of Toſi's 'Opinioni de' Cantori antichi e moderni,' with the title of 'Obſervations on the Florid Song, or Sentiments on the 'ancient and modern ſingers.' Of the merits of this tranſlation mention is made in the account herein before given of Pier Franceſco Toſi *.

But his principal employment for a ſeries of years was compoſing for the ſtage. He ſet to muſic an opera of one act, called Pan and Syrinx, written by Mr. Lewis Theobald, and performed at Lincoln's-Inn-fields in 1717: And in virtue of his engagements with Mr. Rich, was doomed to the taſk of compoſing the muſic to ſuch entertainments as that gentleman from time to time thought proper to ſet before the public at his theatre in Lincoln's-Inn-fields, and afterwards at that of Covent-Garden, conſiſting of a ſtrange conjunction of opera

* Mr. Galliard, though a foreigner, had attained to ſuch a degree of proficiency in the Engliſh language, as to be able to write it correctly; but he was not enough acquainted with the niceties of it to know that we have no term that anſwers to the appellative Canto figurato, and conſequently that that of the florid ſong could convey to an Engliſhman ſcarce any other idea than of the ſong of a bird, the nightingale for inſtance, and it happened accordingly that upon the publication of his tranſlation men wondered what was meant by the term. Mr. Galliard has illuſtrated his author by notes of his own, which are curious and entertaining; and it is upon the uſe of certain phraſes and peculiar modes of expreſſion, common to the tranſlation of the Abbé Raguenet's Parallel, publiſhed in 1709, with the title of 'A Compariſon between the French and Italian Muſick and Ope-'ras, with Remarks,' and this of Toſi's book, that we found a conjecture that Mr. Galliard was the tranſlator of both, and alſo the author of 'A Critical Diſcourſe upon Operas 'in England, and a means propoſed for their Improvement,' printed at the end of the tranſlation of the Parallel.

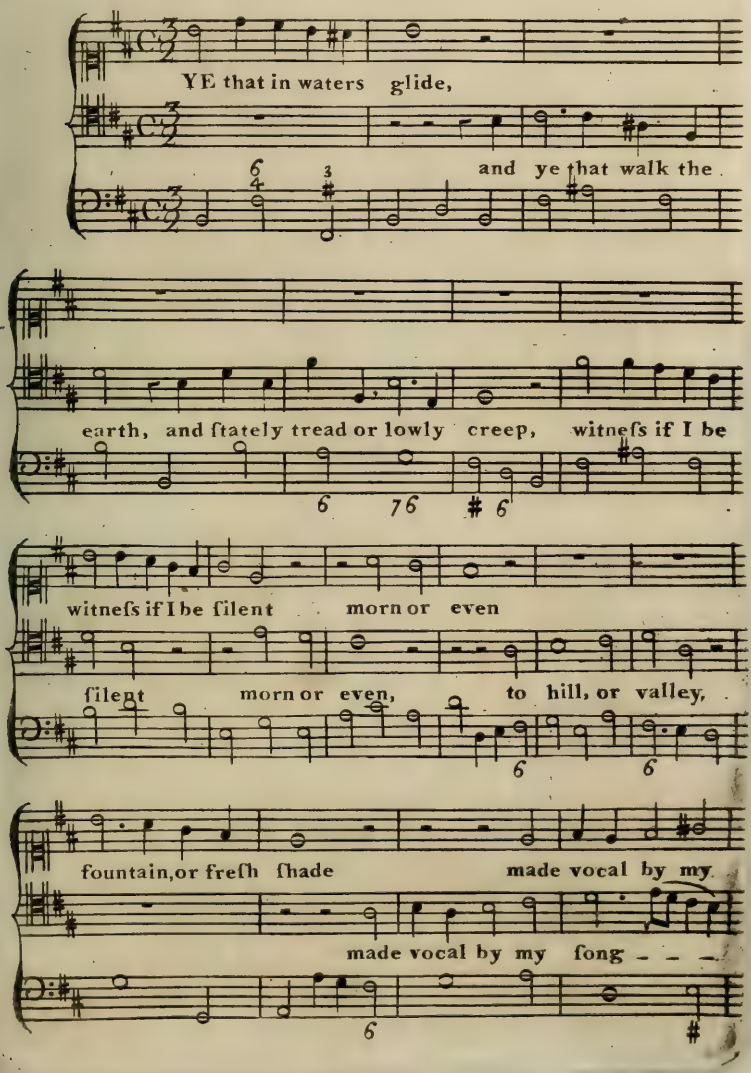
and pantomime, the higheſt and loweſt ſpecies of dramatic repreſentation: Thoſe of Mr. Galliard's compoſition, as far as can now be collected, were Jupiter and Europa; the Necromancer, or Harlequin Doctor Fauſtus; the Loves of Pluto and Proſerpine, with the Birth of Harlequin; Apollo and Daphne, or the Burgomaſter tricked. One of the laſt of his works of this kind was the muſic to an entertainment called the Royal Chace or Merlin's Cave, in which is that famous ſong 'With early horn,' by the ſinging whereof, for ſome hundred nights, Mr. Beard firſt recommended himſelf to the public. He alſo compoſed the muſic for the tragedy of Oedipus, which had before been ſet by Purcell. This was never printed, but is in the library of the Academy of ancient Muſic. Mr. Galliard was a great contributor by ſongs of his compoſition to the Muſical Miſcellany, in ſix volumes, printed by Watts, and mentioned in a preceding page. He alſo publiſhed, about 1740, in a ſeparate volume, twelve ſongs compoſed by him at ſundry times.

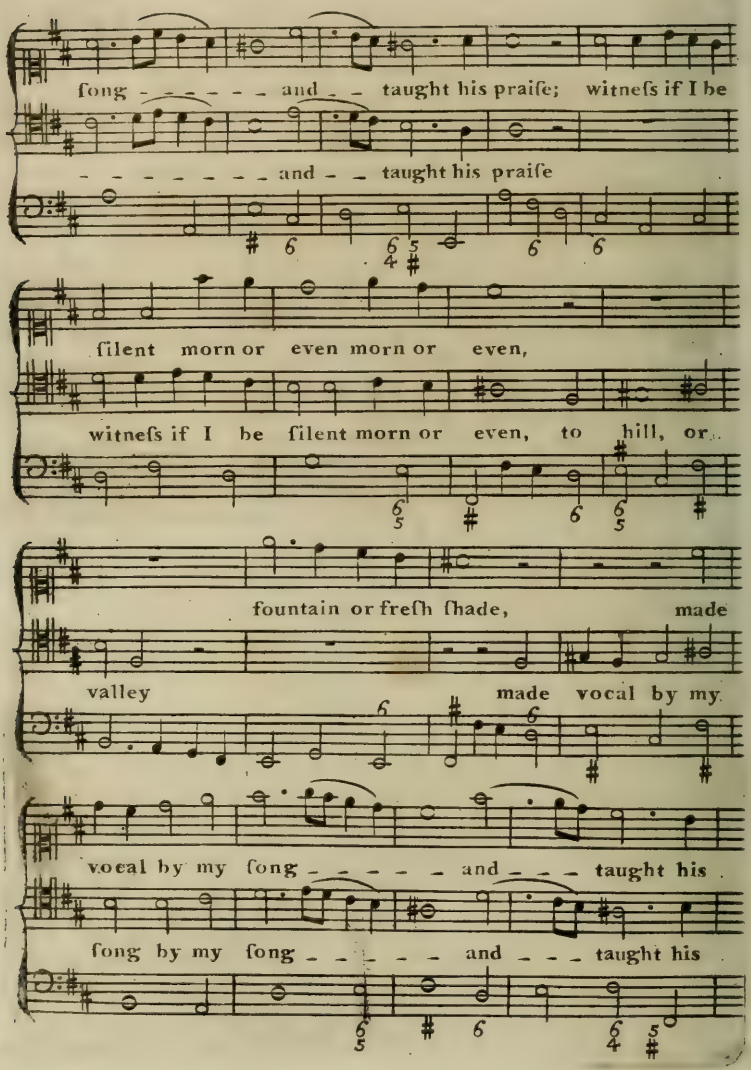
A letter from Mr. Galliard to Mr. John Hughes is printed in the preface to Mr. Hughes's Poems in two volumes, duodecimo, publiſhed in the year 1735.

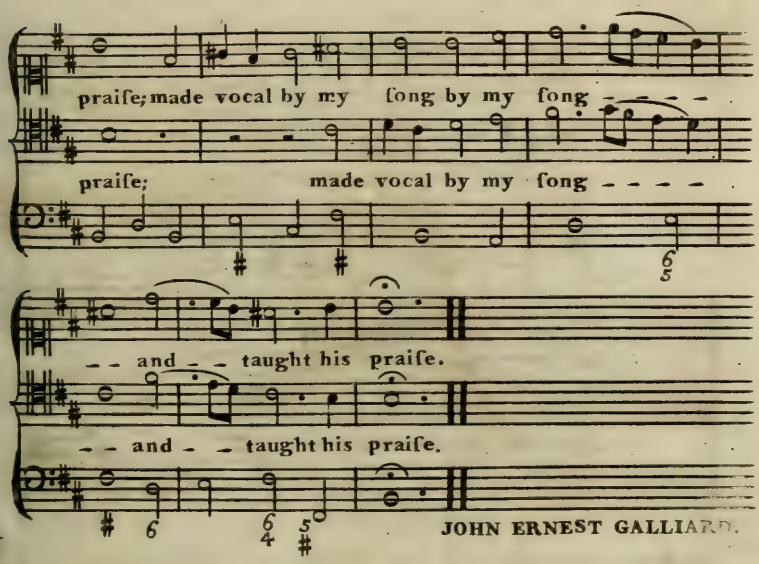
About the year 1745 he had a concert for his benefit at Lincoln's-Inn-fields theatre, in which were performed the choruſſes to Sheffield duke of Buckingham's two tragedies of Brutus and Julius Cæſar, ſet to muſic by Mr. Galliard, and an inſtrumental piece for twenty-four baſſoons, and four double baſſes.

Mr. Galliard died in the beginning of the year 1749, leaving behind him a ſmall, but very curious collection of muſic, containing, among other things, a great number of ſcores of valuable compoſitions in his own hand-writing, which has been inſpected for the purpoſe of compiling this article; and an Italian opera of his compoſition, not quite completed, entitled 'Oreſte e Pilade, overo la Forza 'dell' Amicizia.' This collection, together with his inſtruments, was ſold by auction at Mr. Preſtage's, a few months after his deceaſe.

The following duet in the hymn of Adam and Eve is inſerted as a ſpecimen of that natural and elegant ſtyle which diſtinguiſhes the compoſitions of this ingenious maſter.


YE that in waters glide,
and ye that walk the
earth, and ſtately tread or lowly creep, witneſs if I be
witneſs if I be ſilent morn or even
ſilent morn or even, to hill, or valley,
fountain, or freſh ſhade made vocal by my
made vocal by my ſong


ſong - - - - - - and - - taught his praiſe; witneſs if I be
- - - - - - - - and - - taught his praiſe
ſilent morn or even morn or even,
witneſs if I be ſilent morn or even, to hill, or
fountain or freſh ſhade, made
valley made vocal by my
vocal by my ſong - - - - - and - - - taught his
ſong by my ſong - - - - - and - - - taught his


praiſe; made vocal by my ſong by my ſong
praiſe; made vocal by my ſong
and taught his praiſe.
and taught his praiſe.
JOHN ERNEST GALLIARD.

JOHANNES CHRISTOPHORUS PEPUSCH

MUS. DOCT. OXON.

John Christopher Pepusch, one of the greateſt theoretic muſicians of the modern times, was born at Berlin about the year 1667. His father, a miniſter of a proteſtant congregation in that city, diſcovering in him an early propenſity to muſic, employed at the ſame time two different maſters to inſtruct him, the one in the theory, the other in the practice of the ſcience; the former of theſe was

Klingenberg, the ſon of Gottlieb Klingenberg, componiſt and organiſt of the churches of St. James and St. John, at Stettin in Pome-

Pomerania, the latter, one Groſſe, a Saxon, and an exceeding fine performer on the organ *.

Under the care of theſe two maſters Pepuſch continued but the ſhort ſpace of one year, the ſtrait circumſtances of his father not affording him the means of farther inſtruction; but labouring inceſſantly at his ſtudies, he profited ſo greatly under them, that he acquired an early reputation for his ſkill and performance; for at the age of fourteen he was ſent for to court, and by accompanying one of the ladies who ſung before the queen, ſo recommended himſelf, that he was immediately appointed to teach the prince, the father of the preſent king of Pruſſia, on the harpſichord, and that very day gave him a leſſon.

Encouraged by a patronage ſo honourable, Pepuſch proſecuted his ſtudies with unremitted diligence; nor were his purſuits confined to that kind of knowledge, which is ſufficient for a practical compoſer. He had an inquiſitive diſpoſition, that led him to inveſtigate the principles of his art; and being competently ſkilled in the learned languages, he applied himſelf to the ſtudy of the ancient Greek writers, and acquired the character of a deep theoriſt in muſic. He continued at Berlin a profeſſor of muſic, and in the ſervice of the court, till about the thirtieth year of his age, when, being in the royal palace, he became an eye-witneſs of a tranſaction which determined him to quit the country of his nativity: An officer in the ſervice of his Pruſſian majeſty had at a levee made uſe of ſome expreſſion which ſo exaſperated the king, that he ordered the offender into immediate cuſtody, and, without a trial, or any other judicial proceeding, his head was ſtruck off. Mr. Pepuſch, who was preſent, conceived the life of every ſubject ſo precarious in a country where in the puniſhment of offences the forms of public juſtice were diſpenſed with, that he determined to abandon it, and put himſelf under the protection of a government founded on better principles.

In purſuance of this reſolution he quitted Berlin, and arriving in England about the year 1700, was retained as a performer at Drury-lane. It is probable that he aſſiſted in fitting the operas for the ſtage that were performed there, for in that of Thomyris is an

* Probably Severus Groſſe of Hildeſheim, a biſhoprick in the circle of Lower Saxony. He was organiſt of the cathedral church at Groningen, a town ſituate in the principality of Halberſtadt.

addi-

additional ſong of his compoſition, to the words 'How bleſt is a 'ſoldier.'

While he was thus employed, he forbore not to proſecute his private ſtudies, and theſe led him to an enquiry into the muſic of the ancients, and the peruſal of the Greek writers, in which he perſiſted ſo inflexibly, that he arrived at a greater knowledge of the ancient ſyſtem, than perhaps any theoriſt ſince the time of Salinas; and at length entertained an opinion that the ſcience, inſtead of improving, had for many years been degenerating, and that what is now known of it, either in principle or practice, bears little proportion to that which is loſt. Nevertheleſs this perſuaſion wrought not ſo upon his mind, as to prevent him from the exerciſe of his inventive faculty, nor of directing his ſtudies to that kind of compoſition which was beſt ſuited to gratify the public ear, as appears by the works publiſhed by him at different times.

It is well known that at the beginning of this century the ſtate of dramatic muſic was very low; and of the opera in particular, that it was ſcarce able to ſtand its ground againſt the ridicule of Mr. Addiſon, and other writers in the Spectator. Nevertheleſs there were ſo many who affected to diſcover charms in the Italian muſic, particularly that novel ſpecies of it, Recitative, as gave great encouragement to the compoſers of the time to ſtudy it: Truſting to this diſpoſition in its favour, Mr. Pepuſch ſet to muſic ſix Cantatas for a voice and inſtruments, the words whereof were written by Mr. John Hughes; and afterwards ſix others by different authors. The ſeveral compoſitions contained in theſe two collections are evidently in the ſtyle of the Italian opera, as conſiſting of airs intermixed with recitative; and he muſt be but very moderately ſkilled in muſic who cannot diſcover between them and the cantatas of Aleſſandro Scarlatti a very near reſemblance. They were received with as much applauſe as the novelty of this kind of muſic could well entitle them to; but the remembrance of this work exiſts only in the cantata 'See from the ſi-'lent grove,' which is yet heard with delight.

The abilities of Pepuſch as a practical compoſer were not likely to become a ſource of wealth to him; his muſic was correct, but it wanted variety of modulation; beſides which Mr. Handel had gotten poſſeſſion of the public ear, and the whole kingdom were forming their taſte for harmony and melody by the ſtandard of his compoſitions.

poſitions. Pepuſch, who ſoon became ſenſible of this, wiſely betook himſelf to another courſe, and became a teacher of muſic, not the practice of any particular inſtrument, but muſic in the ſtrict ſenſe of the word, that is to ſay, the principles of harmony and the ſcience of practical compoſition; and this not to children or novices, but in very many inſtances to profeſſors of muſic themſelves.

In the year 1713, at the ſame time with Croft, Mr. Pepuſch was admitted to the degree of doctor in muſic in the univerſity of Oxford *, and continued to proſecute his ſtudies with great aſſiduity. Having taken upon himſelf to teach the rudiments of muſic, and the art of compoſition, he reverted to the ſyſtem of Guido, and revived the practice of ſolmiſation by the hexachords, which for almoſt a century had been diſuſed in favour of a method far leſs certain and perfect, viz. that in which only the ſyllables SOL, LA, MI, FA, were uſed †.

His manner of inculcating the precepts of muſical compoſition, and the method he took with his pupils to form their ſtyle, was ſomewhat ſingular: From the time that the works of Corelli firſt became known to the public, he entertained a moſt exalted opinion of their merit; and conceiving that they contained the perfection of melody and harmony, he formed a kind of muſical code, conſiſting of rules extracted from the works of this his favourite author; and the exer-

* To aſſiſt in the performance of the exerciſe for his degree, he took from London many of the performers from the theatres, and had concerts in the city for his benefit, which was cenſured as a very unacademical practice, and unwarranted by any precedent. His conduct in this reſpect being contraſted with that of Croft, whoſe exerciſe was performed by ſingers from the chapel royal, and who declined all pecuniary emoluments on the occaſion, gave great offence to the univerſity.

† Touching the ſyllables uſed in ſolmiſation, it may not be amiſs to remark that they were orginally ſix, UT, RE, MI, FA, SOL, LA. See vol. I. page 424, et ſeq. The Italians finding the ſyllable UT rather difficult to pronounce, rejected it, and inſtead of it, made uſe of DO; and we find it adopted in the Armonia Gregoriana of Gerolamo Cantone, publiſhed in 1678. Some years before this, that is to ſay, upon the Reſtoration, when the maſters throughout this kingdom were employed in training up children for cathedral ſervice, which had been aboliſhed in the time of the uſurpation, they, as thinking it more eaſy, introduced a practice of ſolfa-ing by the tetrachords, uſing only the ſyllables SOL, LA, MI, FA; which method Dr. Wallis has followed in the ſeveral examples by him given in his Appendix to Ptolemy; but it having been found in ſome reſpects leſs true and certain than the former, Dr. Pepuſch revived the practice of ſolmiſation by the hexachords; which at firſt appeared ſo difficult, that few could be prevailed on to learn it. Staneſby, the flute-maker, a very ingenious man, in the year 1736, declared that beſides Dr Pepuſch he never met with but one perſon who could ſolfa by the hexachords, namely Mr. John Grano, the author of ſundry Trumpet-tunes, and a celebrated performer on that inſtrument. Since that time the boys of St. Paul's choir have been taught to do it with great facility.

ciſes which he enjoined his diſciples were diviſions on, and harmonies adapted to, baſſes ſelected from his works.

In the courſe of his ſtudies Dr. Pepuſch had diſcovered the error of thoſe, who ſeemed to reſolve the efficacy of muſic and its influence on the human mind ſolely into novelty; he ſaw with concern perſons who made pretenſions to great ſkill in the ſcience, treat with indifference and contempt the muſic of the preceding century; and being himſelf perſuaded of its ſuperior excellence, he laboured to retrieve and exhibit it to public view. To this end, about the year 1710, he concerted with ſome of the moſt eminent maſters then living, and a number of gentlemen diſtinguiſhed for their performance on various inſtruments, the plan of an academy for the practice of ancient vocal and inſtrumental muſic. The origin of this inſtitution has already been ſpoken of; the farther hiſtory of it is reſerved for another part of this work.

About the year 1712, the duke of Chandois having built himſelf a houſe near Edgware in Middleſex, which he named Cannons, in purſuance of a plan which he had formed of living in a ſtate of regal magnificence *, determined on having divine ſervice performed in his

* The very ſhort period that intervened between the time of the erection and demolition of that fabric, Cannons, affords an example of the inſtability of human grandeur that hiſtory can hardly parallel.

James Bridges, duke of Chandois, was paymaſter of the forces during queen Anne's war; and having accumulated an immenſe ſum of money, determined on the building of two magnificent houſes, the one for a town, the other for a country reſidence: For the ſituation of the former he made choice of Cavendiſh ſquare, but proceeded no farther in that deſign than the building of two pavilions, which are the two houſes at the extremities of the north ſide of that quadrangle, and may be diſtinguiſhed by the ſimilarity of their form, and the roofs, which are ſomewhat ſingular. For the ſcite of his country houſe, the place he firſt fixed on was a little weſt of Brentford, about half a mile north of the great road, and on the right hand ſide of the lane where lord Holderneſſe's houſe now ſtands; and there are yet remaining the ſtone piers for the gates, and ſome other erections, which mark the very ſpot fixed on; but upon ſome diſagreement with Charles, duke of Somerſet, who did not chooſe that in his manor of Sion a manſion ſhould be erected that was likely to vie with Sion-houſe itſelf, the duke of Chandois changed his intention, and went to Edgware in the county of Middleſex, from which place he had married his duchefs, and there erected that ſplendid edifice, which for a few years was known by the name of Cannons. Three architects were employed in the deſign of it, namely Gibbs, James, of Greenwich, and one Sheppard, who had been a plaiſterer, but having built in and about Groſvenor-ſquare with ſome ſucceſs, profeſſed himſelf an architect, and deſigned Goodman's-fields theatre, and after that Covent-Garden. The fabric, the coſtly furniture, and the mode of living at this place, ſubjected the owner of it to the cenſure of Mr. Pope, who has been pretty free in pronouncing, that, unleſs for vain expence and inelegant profuſion, the duke had no taſte at all; he might have included in the exception his grace's taſte for muſic, of which he gave the beſt proofs; but panegyric and ſatire ſort but

chapel, with all the aids that could be derived from vocal and inſtrumental muſic: To this end he retained ſome of the moſt celebrated performers of both kinds, and engaged the greateſt maſters of the time to compoſe anthems and ſervices with inſtrumental accompanyments, after the manner of thoſe performed in the churches of Italy. It is well known that Mr. Handel's anthems, to the number of near twenty, were made for the duke's chapel. It is alſo certain that the morning and evening ſervices performed there were for the moſt part the compoſitions of Dr. Pepuſch; many of theſe, among which is a very fine Magnificat, as alſo ſome anthems compoſed by him at the requeſt of the duke, are now in the library of the Academy of ancient Muſic, and are occaſionally performed in that ſociety.

About the year 1722 Signora Margarita de l'Pine having quitted the ſtage with a large ſum of money, Dr. Pepuſch married her, and went to reſide in Boſwell-court, Carey-ſtreet. Her mother alſo lived with him. The houſe where they dwelt was ſufficiently noted by a parrot, which was uſed to be ſet out at the window, and had been taught to ſing the air 'Non e ſi vago e bello,' in Julius Cæſar. The farther particulars reſpecting Dr. Pepuſch are referred to a future page.

but ill together. It may be ſaid that Mr. Pope, in one of his letters to Mr. Aaron Hill, has denied that his Epiſtle on Taſte is a ſatire on the duke of Chandois; but how far he may be credited, they only can judge who are able to point out, who but his Grace is meant by Lord Timon. Mr. Pope had the comfort to ſee the cauſe of his uneaſineſs removed in the change of the duke's circumſtances, occaſioned by the misfortunes of the year 1720, which in a ſhort time obſcured the ſplendor of Cannons; and had he lived to the year 1747, he might have enjoyed the pleaſure of ſeeing this magnificent ſtructure, which coſt 200,000l. erecting and furniſhing, ſold at ſuch a price, as afforded the purchaſer a temptation to pull it down, and diſpoſe of the materials in lots, one of which, namely, the marble ſtaircaſe, was bought by the late earl of Cheſterfield for his houſe near Hyde park, and is now there.

Of the order and œconomy of his grace's expenditure it is not ſo difficult to judge, as of the proportion which it bore to his fortune; this however is certain, that when the plan of living at Cannons was originally concerted, the utmoſt abilities of human prudence were exerted to guard againſt profuſion. One of the ableſt accomptants in England, Mr Watts, maſter of the academy in Little Tower-ſtreet, was employed by the duke to draw a plan which aſcertained, and by inſpection declared, the total of a year's, a month's, a week's, and even a day's expenditure. The ſcheme was engraved on a very large copper plate; and thoſe who have ſeen impreſſions from it, pronounce it a very extraordinary effort of œconomical wiſdom.

A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC.

BOOK III. CHAP. I.

IN the year 1715 was publiſhed 'Hiſtoire de la Muſique, et de ſes 'Effets, depuis ſon Origine juſqu' à préſent.' The editor of this work was Bonnet, paymaſter of the ſalaries of the lords of the parliament of Paris, who finding among the manuſcripts of his uncle the Abbé Bourdelot, and alſo among thoſe of his own brother Bonnet Bourdelot, phyſician to the king of France, certain memoirs on the ſubject of muſic, was induced to publiſh them *. The firſt edition of the book, and which was printed in 1705, ſeems to contain only ſo much as was written by the Abbé, but a later, printed in 1715, and at Amſterdam in 1725, extends it to four volumes, and comprehends the papers of Bonnet Bourdelot.

The author begins his hiſtory with an account of the invention of the lyre by Mercury, and the eſtabliſhment of a ſyſtem by Pythagoras, founded on a diviſion of the monochord. The relation which he gives is taken chiefly from Boetius, and needs not here to be repeated. In tracing the ſubſequent improvements by Gregory the Great, Guido Aretinus, and De Muris, he agrees in general with other writers.

* Of the authors that cite this book, ſome, not adverting to the circumſtances of its publication, refer to it as the work of Bonnet, who was in truth but the editor.

It

It is to be obſerved that this work is written in a very deſultory manner, by no means containing a regular deduction of the hiſtory of the ſcience: All the uſe therefore that will be here made of it, will be to give from it ſuch particulars reſpecting muſic as are worth noticing, and are not to be found elſewhere, and of theſe there are many.

In delivering the ſentiments of the ancient philoſophers, poets, and muſicians, touching the uſe of muſic, and its effects on the paſſions, the author takes occaſion to mention the marriage of our Henry VIII. with Anne Boleyn, who, he ſays, and cites Mezeray for his purpoſe, could ſing and dance too well to be wiſe or ſtaid, of which the king was well convinced when he diſcovered an intrigue between her and Mark Smeton, one of her muſicians*. He cites from the memoirs of the Abbé Vitorio Siry, a relation that queen Elizabeth of England, in the hour of her departure, ordered her muſicians into her chamber, and died hearing them: And ſays that he had been informed by a friend of his, one of the attendants on the prince of Orange, afterwards king William III. that in the year 1688, the prince being then at the Hague, and, as it may be ſuppoſed, deeply engaged in reflections on the critical ſituation of his affairs at that time, had three choice muſicians to play to him whenever he was diſpoſed to be melancholy or over thoughtful.

Another inſtance, and that a very affecting one, of the power of muſic to aſſuage grief, he cites from the life of the emperor Juſtinian to this effect: Ricimer, king of the Vandals†, having been defeated in a great battle by Beliſarius, was conſtrained to fly to the mountains, and was there with his army inveſted by him. Overwhelmed with grief, he made to the general this moving requeſt: 'Send me,' ſays he, 'a loaf of bread, leſt I periſh with hunger; a ſponge to dry 'up my tears; and a muſical inſtrument to conſole me under my 'afflictions.'

* Of this ſuppoſed intrigue Burnet has given the circumſtances, which amount to no more, than that Smeton was uſed to play on the virginals to the queen; that one day ſtanding in a window of her apartment, very penſive, ſhe aſked him why he was ſo ſad; he ſaid it was no matter. She anſwered, 'You muſt not expect I ſhould ſpeak to you as if you 'were a nobleman, ſince you are an inferior perſon.' 'No, no, Madam,' ſays he, 'a look 'ſuffices me.' Vide Burn. Hiſt. Reform. vol. I. page 199.

† The author ſeems to have miſtaken this name for Gilimer, one of the nephews of Genſeric, king of the Vandals, who claimed to be ſucceſſor to his uncle. Juſtinian engaged in a war with him in behalf of Yldericus, another nephew of Genſeric, and a competitor for his crown, and drove Gilimer into the mountains of Numidia. Of ſuch a perſon as Ricimer we meet with no mention in the hiſtory of thoſe times.

Other particulars reſpecting muſic in general occur in this order. The ancient chronicles of France mention that Cherebert, king of Paris, about the year 562, married ſucceſſively two of the maids of honour of his queen Ingoberge; their names were Meroflede and Marcouefe, his inducement to it being that they were both fine ſingers *. Dagobert, king of France, in the year 630 divorced his queen Gomatrude upon pretence of barrenneſs, and married Nantilde, a nun, and a fine ſinger. William, duke of Normandy, in his expedition to England had ſingers at the head of his army. Francis I. king of France had muſic both for his chamber and his chapel: The muſicians of his chapel followed him to Milan, and, jointly with thoſe of pope Leo X. ſung high maſs, in the year 1515, at Bologna. Great numbers of Italian muſicians followed Catherine de Medicis into France, upon her marriage with Henry II. and raiſed an emulation among the French, which contributed greatly to the improvement of their muſic. In the reign of Charles IX. king of France, Jean-Antoine de Baïf eſtabliſhed an academy of muſic in his houſe, to which the king reſorted once a week, and aſſiſted at it in his own perſon, as did alſo his ſucceſſor Henry III. till the civil wars of France obliged Baïf to break up the academy. At this time Euſtache du Corroys, a native of Beauvais, was chapel-maſter to Charles IX. who dying, he was continued in his employment by his ſucceſſor †. In the year 1580, Baltzarina, an Italian, afterwards called Beaujoyeux, came into France with a band of violins, and was made firſt valet de chambre to the queen. He was eſteemed the fineſt performer on the violin then in Europe. Lewis XIII. of France is ſaid to have compoſed a book of airs ‡. In 1630 a muſician named Du Manoir, a fine performer on the violin, was by letters patent appointed King of the Violins, with power to licence performers on that inſtrument in all the provinces in France. In 1684, cardinal Mazarine having ſent for muſicians from Italy, entertained the court at the Louvre with a repreſentation of an Italian opera; the ſubject of it was the amours of Hercules: Lully compoſed the Entrées, and thereby gave proofs of his genius for muſic. In 1660 Lambert,

* Cherebert had by his queen Ingoberge, a daughter, named Bertha, who was married to Ethelbert, king of Kent, and greatly favoured the arrival of Auſtin the monk, when he came to teach the Chriſtian religion.

† Some compoſitions of his are to be found both in the French and the Latin work of Merſennus.

‡ This may be true, for ſee an air of his compoſition in vol. IV. page 213.

maſter

maſter of the king's muſic, brought ſinging to perfection in France, by introducing the ſhake, and other graces, to which the French till his time were ſtrangers. In 1669 the king granted to Cambert his letters patent for an opera, he having a ſhort time before ſet to muſic a paſtoral of Perrin, which was repreſented at Vincennes with great applauſe: The dialogues in the operas performed under the direction of Cambert, were compoſed by Lambert, Martin, Pordigal, Boiſſet, and himſelf, and were the models after which the French recitative was formed. Lewis XIV. underſtood muſic in perfection; he was alſo the beſt dancer in his court; cardinal Mazarine ſent to Italy for a maſter to teach him the guitar, and in eighteen months the king excelled his maſter. All the foreign embaſſadors at the court of France allowed that the muſic of the king's chapel, as alſo of his chamber, excelled that of any prince in Europe. Few nations have a greater paſſion for muſic than the Spaniards; there are few of them that do not play on the guitar, and with this inſtrument at night they ſerenade their miſtreſſes: At Madrid, and in other cities of Spain it is common to meet in the ſtreets, young men equipped with a guitar and a dark lanthorn, who taking their ſtation under the windows, ſing, and accompany themſelves on their inſtrument; and there is ſcarce an artificer or labourer in any of the cities or principal towns, who when his work is over does not go to ſome of the public places and entertain himſelf with his guitar: Nevertheleſs few Spaniards are compoſers of muſic; their operas are Italian, and the performers come chiefly from Milan, Naples, or Venice. Upon the marriage of the king of Spain, Charles II. with Mademoiſelle d'Orleans, ſundry operas of Lully were repreſented at Madrid, but the Spaniards were but little pleaſed with them. The emperor Charles V. was a great lover and judge of muſic. Guerreno, the beſt muſician in all Spain, compoſed motets, and, with a licence which ſome great maſters have at times uſed, had made free with the compoſitions of others; this the emperor diſcovered, although none of the muſicians of his court were able to do it. The court of Vienna was the laſt that admitted the Italian muſic: Upon the marriage of the emperor Leopold in the year 1660, an Italian opera was repreſented; the ſubject was the ſtory of Orpheus and Eurydice; and ſince that time the emperor's muſicians have been Italians. The marquis Santinella, an excellent muſician, compoſed five or ſix Italian operas, one whereof was repreſented at the emperor's own expence, and was therefore

entitled Opera Regia. Scarlatti compoſed an opera for the birth-day of the electoral prince of Bavaria; the ſubject of it was 'The 'Triumph of Bavaria over Hereſy.' The Engliſh are ſaid to owe their muſic to the French, for in 1668 Cambert left France, and went into England, and at London performed his opera of Pomone; but although he was favoured by the king, he was envied by the Engliſh muſicians, envy being inſeparable from merit. Some Engliſhmen had compoſed muſic to operas in their own language, but theſe not ſucceeding, the Italian opera has taken place in that kingdom. Some years ago certain French muſicians attempted an opera at London, which was well received by the audience; but the Engliſh muſicians being determined to interrupt the performance, began a quarrel, in which five or ſix were killed on one ſide or the other, and the ſurvivors of the French muſicians went back to their own country *. In England are concerts at all the places reſorted to for the benefit of mineral waters. The king of England's band of muſic is either good or otherwiſe, accordingly as he cares for the expence of it. That of James II. was very indifferent, for this reaſon, that the king choſe rather to employ his ſuperfluous money in charity than in muſic.

Theſe and other particulars contained in the firſt tome of this work, make the whole of the hiſtory of muſic, as given by the author; the remainder of it has not the leaſt pretence to that character, it being a miſcellaneous collection of diſſertations, dialogues, diſcourſes, and reflections on the ſubject of muſic, without the leaſt regard to the order and courſe of hiſtorical narration. Many of thoſe it is to be ſuſpected are not the work of the author, ſeeing that the ſecond tome begins with, and contains the whole of the 'Comparaiſon de la Mu-'ſique Italienne et de la Muſique Françoiſe,' written by Monſ. de la Viéuville de Freneuſe, in anſwer to the 'Paralele des Italiens et des 'François,' &c. and mentioned in a preceding page of this volume.

The firſt of theſe detached pieces, and which makes the twelfth chapter of the firſt tome of the 'Hiſtoire de la Muſique et de ſes 'Effets,' is entitled 'Diſſertation ſur le bon Goût de la Muſique d'Ita-

* Of this quarrel no mention is made in any of the accounts extant of the Engliſh drama, nor any traces of it to be met with in any of the news-papers of the time, which we allow to comprehend all that interval between the firſt publication of the Gazette in king Charles the Second's reign and the year 1715, when the book now citing was firſt publiſhed.

'lie,

'lie, de la Muſique Françoiſe, & ſur les Opera.' It begins with a remark that the admirers of the Italian muſic are a ſmall ſect of demi-ſçavans in the art, notwithſtanding they are perſons of condition, and that they abſolutely condemn the French muſic as inſipid. But that there is another party more deeply ſkilled in the ſcience, who are faithful to their country, and cannot without indignation ſuffer that the French muſic ſhould be deſpiſed; and theſe look upon the Italian muſic as wild, capricious, and contrary to the rules of art. Between theſe two parties the author profeſſes to be a moderator: Of his impartiality a judgment may be formed from the following ſentiments. The harmony of the Italian muſicians is learned, eſpecially in their Cantatas and Sonatas; but the ſtyle of the French is more natural: Beſides that the French performers exceed the Italians in point of execution. The muſic of the Italians is like Gothic architecture, abounding with ornaments that obſcure the work. The Italians expreſs all the paſſions alike; their ſymphonies are but echos of the ſong. They change the key too frequently, and repeat the ſame paſſages too often. Their Cantatas are fit only for the chamber, and their Sonatas of two parts ſhould be played by one violin only. Their thorough-baſſes doubled and chorded, and their Arpeggios are calculated to deceive the ignorant; and they are like duſt thrown into the eyes of men to prevent their ſeeing; with a deal more to the ſame purpoſe. He ſays that the Abbé de la Louette made certain compoſitions for a concert at Rome, performed at the palace of the princeſs Colonna in 1689, which were ſo difficult to execute, that the famous Franciſci was twice out in playing them; from hence he ſays it appears that the Italian performers are not infallible when they attempt to play or ſing at ſight.

In the thirteenth and laſt chapter of the 'Hiſtoire la Muſique et de 'ſes Effets,' that is to ſay, the hiſtory of muſic properly ſo called, the author treats of the ſenſibility of ſome animals, and of the effects of muſic upon many of them. He ſays that being in Holland in the year 1688, he went to ſee a villa of Milord Portland, and was ſtruck with the ſight of a very handſome gallery in his great ſtable. 'At 'firſt,' ſays he, 'I concluded it was for the grooms to lye in, but 'the maſter of the horſe told me that it was to give a concert to the 'horſes once a week to chear them, which they did, and the horſes 'ſeemed to be greatly delighted therewith.' He ſays that naturaliſts

obſerve

obſerve that hinds are ſo raviſhed with the ſound of a fine voice, that they will lye down to hearken to it with the more attention; and that ſome of them are ſo enraptured with muſic, as to ſuffer themſelves frequently to be taken without reſiſtance*. It is not uncommon, he adds, to ſee nightingales, at the time of their making love, aſſemble themſelves in a wood when they hear the ſound of inſtruments, or the ſinging of a fine voice, which they will anſwer by warbling with ſo much violence, as often to fall down expiring at the feet of the performer; and as a proof of this fact, he relates that in the month of May the people of Paris go to play in the gardens of the Tuilleries upon lutes and guitars, and that the nightingales and linnets there will perch upon the necks of the inſtruments, and liſten with great attention and delight.

The ſecond tome begins with, and contains the whole of the Comparaiſon de la Muſique Italienne et de la Muſique Françoiſe, with a letter of the author to one of his friends on the ſame ſubject.

The third tome contains a letter to a lady on the ſubject of muſic and the French opera, with ſome ſongs adapted to well-known airs in the French operas; and a paſtoral drama entitled L'Innocente. This is followed by ſeveral dialogues on muſic in general, containing many curious particulars reſpecting the French muſicians, more particularly Lully, of which a due uſe has been made in the memoir herein before inſerted of that muſician.

In tome IV. the author re-aſſumes the ſtyle of hiſtory, interſperſing a variety of obſervations, upon church-muſic, on the qualifications of a maſter of muſic, and on muſic in general; and relates that Henry II. of France ſung with the chanters of his chapel, as did alſo Charles IX. who, as Brantome aſſerts, ſung his part very well; and for an encouragement to the ſtudy and practice of church-muſic, founded the ſchool of St. Innocent. He adds that Henry III. alſo ſung, and that both he and his predeceſſor Henry II. were compoſers of muſic.

The reſt of this tome is taken up with an examen of the Italians and French with reſpect to the muſic of each: And herein the author

* That horſes are ſenſible of the effects of muſic is remarked by the duke of Newcaſtle in his treatiſe of Horſemanſhip; and that deer are rendered tame by it, is no leſs confidently aſſerted: Playford relates that he ſaw a herd of ſtags, twenty in number, who were drawn by the ſound of a bagpipe and a violin, from Yorkſhire to Hampton-Court. See vol. III. page 117, in not.

takes

takes occaſion to obſerve on the liberty which ſome of the Italian muſicians have aſſumed in the compoſition of motets, to alter the words of the vulgate tranſlation; and of this he gives as an inſtance a motet of Cariſſimi, 'Peccavi Domine,' &c. in which he ſeverely cenſures him for the uſe of the word Culpas, though he allows the motet to be a beautiful one. Again he remarks that the Italian muſicians ſeldom regard the expreſſion of the words; as an inſtance whereof he refers to the Judicium Salomonis of this author, upon which he obſerves, that the ſetting of the word Diſcernere, in the prayer of Solomon, is ſhocking, as containing a melody in which all the chords are taken, which he condemns as a puerile effort. Nevertheleſs he commends very highly other parts of this compoſition, particularly the chidings of the two mothers; and above all the dignity and majeſty with which Solomon is made to pronounce his decree. The author adds, that this compoſition is the fineſt of Cariſſimi's works that he had ever ſeen; and that he looks upon this muſician as the leaſt unworthy adverſary whom the Italians have to oppoſe Lully.

He obſerves that, for want of attention, the expreſſion of a particular word in muſic may become ridiculous, and may even be a burleſque of the ſentiment. And to this purpoſe he relates the following ſtory: 'In 1680 or 82, when Dumont died, and Robert retired, 'inſtead of the two maſters of muſic which the king had at his cha'pel, he choſe to have four; and to the end that theſe places ſhould 'be filled by muſicians that were worthy of them, he ſent into the 'provinces a circular letter, by which all the maſters at cathedrals 'were invited to Verſailles, in order to give proofs of their ſeveral 'abilities. Among many that offered themſelves was Le Sueur, cha'pel-maſter of the church of Notre Dame at Rouen, a man of a 'happy and fruitful genius, one who had a very good knowledge of 'the Latin tongue, and merited this poſt as well as any. As he had 'no great patrons, he endeavoured to recommend himſelf by the 'performance of a ſtudied compoſition, previous to that which was 'to be the teſt of his abilities: To that end he prepared a piece to 'be ſung one day at the king's maſs: It was the ſeventieth pſalm "Qui habitat in adjutorio," &c *. an admirable one, and equal to the 'text; and the king and all his court heard it with great attention.

* This is a miſtake of the author, the pſalm is the ninetieth in the Vulgate, and the ninety-firſt in our tranſlation.

At

'At the ſeventh verſe, "Cadent a latere tuo," &c. Le Sueur had re-
'preſented the falling, ſignified by the word Cadent, by a chorus in
'fugue, which made a rumbling through ſeven or eight notes deſcend-
'ing; and when the deep baſſes had run over the noiſy octave, reſt-
'ing upon the laſt note, there was no auditor but muſt be ſuppoſed,
'according to Le Sueur, whom this invention had charmed, to have
'repreſented to himſelf the idea of a man rolling down ſtairs, and
'falling with great violence to the bottom. This deſcription ſtruck
'but too much one of the courtiers, who, upon hearing the rum-
'blings of the fugue, at one of thoſe Ca-a-a-dents, cried out,
"There is ſomebody down that will never get up again." This
'pleaſantry diſturbed the gravity and the ſilence of the whole aſſem-
'bly. The king laughed at it, and the reſt appeared to wait only
'for permiſſion to ſecond him. A long uninterrupted hearty laugh
'enſued, at the end whereof the king made a ſign with his hand,
'and the muſic went on. At the tenth verſe, "Et flagellum non
"appropinquabit," &c. poor Le Sueur, whoſe misfortune was that
'of not having exalted himſelf above thoſe puerilities, had ſet a new
'fugue upon the word Flagellum, in notes that repreſented the laſh-
'ing of ſcourges, and that in ſo lively a manner, that a hearer muſt
'have thought himſelf in the midſt of fifty Capuchins, who were
'whipping each other with all their might. "Alas!" cried another
'courtier, tired with this hurly burly, "theſe people have been
"ſcourging each other ſo long, that they muſt be all in blood." The
'king was again taken with a fit of laughter, which ſoon became
'general. The piece was finiſhed, and Le Sueur was in hopes that
'the exceptionable paſſages in it would have been forgot. The time
'of trial drawing on, the candidates were ſhut up in a houſe, and
'for five or ſix days maintained at the king's expence, but un-
'der a ſtrict command that none of them ſhould be permitted to
'communicate with any perſon. Each tried his utmoſt efforts
'upon a pſalm appointed for the competition, which was the thirty-
'firſt, "Beati quorum remiſſæ ſunt," &c. But as ſoon as thoſe of the
'chapel began to ſing the work of Le Sueur, inſtead of attending to
'the beauties of the compoſition, the courtiers recalling to mind the
'idea of the two obnoxious paſſages in his former maſter-piece, and
'the jeſts paſſed thereupon, cried out, "This is the Ca-a-a-dent,"
'and a general laughter enſued: The conſequence was, that Colaſſe,

'La

'La Lande, Minoret, and Coupillet were choſen; the three firſt 'worthy without a doubt, of this poſt, the laſt not *; and Le Sueur 'returned home melancholy to his houſe, to execute in the choir of 'his church an excellent "Beati quorum," which no one would 'hear at Verſailles, though it received a thouſand applauſes at Rouen. 'This adventure, which Le Sueur after recounted with a very lively 'reſentment againſt the court, had nevertheleſs ſo well cured him of 'trifling and falſe expreſſion, that he paſſed over almoſt to the oppo-'ſite extreme. He threw all his old muſic into the fire, fine and 'pleaſing as it was; and, during the remainder of his life, compoſed 'new upon every occaſion, ſober even to dryneſs.'

Throughout his book the author takes every occaſion that offers to cenſure the practice of fugue; and, taking advantage of the ſtory above related, he ſays that although in their church-muſic, and in their opera, fugues are the delight of the Italians, they are tireſome, and in church-muſic improper; for that there are few paſſages in ſcripture which allow us to repeat them ſo many times as the fugue would demand. It is even difficult, adds he, for one to find words in the church-ſervice with which theſe frequent repetitions can agree: As to double fugues, which are made to differ at the ſame time, good ſenſe requires that they ſhould be ſung by two choirs.

He ſays of the profane muſic of France, that it was originally too intricate and elaborate; but that Lully reformed it, and left a ſhining example of that medium, which ought ever to be preſerved between the extremes of ſimplicity and refinement. Yet he obſerves that the muſic of Dumont, who flouriſhed before Lully, though his motets were not printed till 1688, is of an extreme ſimplicity. He farther ſays of this author, that it was he who brought in, or at leaſt eſtabliſhed in France, the uſe of continued baſſes; and that the art and high ſkill which appear in the more modern compoſitions, have not rendered thoſe of Dumont contemptible, but that they are yet bought; their reſpective graces are yet felt; and his dialogue between an angel and a ſinner, 'Peccator ubi es?' is ſtill heard with pleaſure.

He ſays that Deſmarets, author of the fine opera, Æneas and Dido, ought to be reckoned among the church muſicians, it being certain that he compoſed all that muſic which Coupillet cauſed to be per-

* For a reaſon that will be given hereafter.

formed; as a proof whereof he relates the following fact. 'After 'Coupillet had been named for the king's chapel, merely becauſe 'Madam the Dauphineſs, whom Monſ. Boſſuet had ſolicited, de- 'ſired it; he ſoon became ſenſible of his inability to diſcharge the 'duties of it, and had recourſe to Deſmarets, a young man then 'needy and unknown. A bargain was made between them, and dur- 'ing ten or a dozen years Coupillet held his employment with repu- 'tation and eſteem, till upon breach of the agreement on the part of 'Coupillet, Deſmarets made a diſcovery of the ſecret, and Coupil- 'let retired.'

Towards the cloſe of this work we meet with a tract, that appears to be an anſwer to a reply of the Abbé Raguenet to the Comparaiſon de la Muſique Italienne et de la Muſique Françoiſe; and by this author's recognition of the Comparaiſon, we know it to be the work of Monſ. de la Viéuville de Freneuſe. In this anſwer it appears that the applauſes which in the Parallel are given to the Italians, more particularly Corelli and Bononcini, had greatly irritated him, and even bereft him of every ſource of argument, excepting perſonal reflection. Of Corelli he does but repeat the cenſures contained in the Comparaiſon, but Bononcini is made the ſubject of a diſtinct tract, entitled 'Eclairciſſement ſur Buononcini.' In this ſenſeleſs libel, for it deſerves no better a name, the author enters into an examination of the duets and cantatas of Bononcini, which he ſays have no other fault than that they cannot be ſung; which impoſſibility he makes to ariſe from the uſe of fugues, counter-fugues, and intervals but little uſed, moſt of them falſe and irregular; objections, he ſays, which are equally to be made againſt the compoſitions both of Corelli and Bononcini. He then proceeds to examine a Cantata of Bononcini, as he has done a Sonata of Corelli, that he may equally ſatisfy, as he profeſſes to do, the friends of theſe two heroes in different kinds of muſic. To this end he remarks on a cantata of Bononcini, 'Arde il 'mio petto amante;' for the choice whereof he gives this notable reaſon, that it is very ſhort, and therefore one of the beſt of the many which that author had compoſed: And after a great number of idle objections to the expreſſion of the poet's ſentiments, the conduct of the melody and harmony, and the uſe of the tritone in the recitatives, he expreſſes his ſentiments in the following modeſt terms: 'Ces joli, 'traits de Corelli & de Buononcini, dont vous êtes enchantez, cho- 'quent,

'quent, renverſent toutes les régles & de la muſique & du bon ſens: 'on vous défie de trouver quio que ce ſoit de pareil dans Boeſſet, Lam-'bert, Camus, dans tous les ouvrages de Lulli, & dans les ouvrages de 'Campra, de Deſmarets, de M. des Touches, qui ont eu du ſuccès: 'toute la France, les gens de la cour, les connoiſſeurs ont juſqu'ici 'mépriſé, abhorré de ſi fauſſes beautez.'

He concludes his invective with an aſſertion, that, let his adverſary, with all his ſkill in muſic, chuſe any ſonata of Corelli, or cantata of Bononcini, and correct it at his pleaſure, he will not be able to accommodate it to the taſte of a Frenchman; which aſſertion may be very true, and no reflection on the merit of either of theſe two perſons.

And laſtly, to expreſs his contempt, he exhorts the people, as it ſeems is the cuſtom in Italy, to throw apples, medlars, and oranges at the heads of ſuch muſicians as thoſe whom he has ſo freely cenſured in the paſſage above quoted.

Traits du peuple en corroux, pommes, neſles, oranges,
Sifflets de toute eſpèce & de toute grandeur,
Volez ſur ce compoſiteur,
Célebréz ſes louanges.

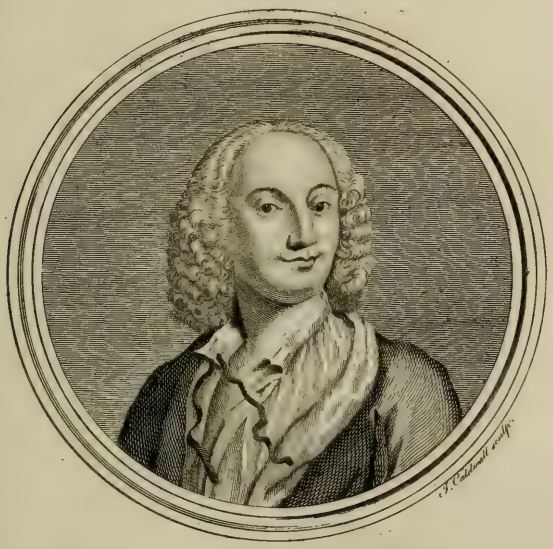
No one that reflects on this controverſy can wonder that nothing deciſive is produced by it, ſeeing that in queſtions of this kind, thoſe of one party generally reaſon upon principles which are denied by the other. In ſuch a caſe there can be no appeal but to the general ſenſe of mankind, which has long determined the queſtion, and given to the Italian muſic that preference, which upon principles univerſally admitted, is allowed to be its due.

CHAP.

CHAP. II.

BARON DE ASTORGA was eminently ſkilled in muſic, and a celebrated compoſer. Of his hiſtory little is known, ſave that he was a Sicilian by birth, and was at the court of Vienna at the beginning of this century, where he was greatly favoured by the emperor Leopold, from whence it is preſumed he went to Spain *, and had that title conferred upon him, which, for want of his family name, is the only known deſignation of him. He was at Liſbon ſome time, and after that at Leghorn, where being exceedingly careſſed by the Engliſh merchants there, he was induced to viſit England, and paſſed a winter or two in London, from whence he went to Bohemia; and at Breſlaw, in the year 1726, compoſed a paſtoral intitled Daphne, which was performed there with great applauſe. He excelled altogether in vocal compoſition; his cantatas in particular are by the Italians eſteemed above all others. He never travelled without a great number of them, and, though very ſhort-ſighted, was uſed to ſing them, accompanying himſelf on the harpſichord. The anonymous author of Remarks on Mr. Aviſon's Eſſay on Muſical Expreſſion, ſays that the Cantatas of the Baron d'Aſtorga have in general too much of that extravagant guſto, which he condemns, at the ſame time that he celebrates a Stabat Mater of his as a compoſition to which he ſays he ſcarcely ever met with an equal. This hymn, he adds, had lately been performed at Oxford with univerſal approbation. The Academy of Ancient Muſic are in poſſeſſion of it, and it now frequently makes a part of their entertainment on Thurſday evenings.

* Aſtorga is a city in the province of Leon in Spain, and a biſhop's ſee.



EFFIGIES ANTONII VIVALDI.

Antonio Vivaldi, Maeſtro de' Concerti del Pio Oſpitale della Pieta in Venetia, and Maeſtro di Capella dà Camera to Philip, landgrave of Heſſe Darmſtadt, was a celebrated compoſer for the violin, as alſo a great maſter of that inſtrument. He compoſed Solos, Sonatas, and Concertos to a great number; but his principal works are his third and eighth operas; the latter of theſe conſiſts of two books of concertos, entitled 'Il Cimento dell Armonia e dell' Inventione;' but the common name of them is the Seaſons. The plan of this work muſt appear very ridiculous; for the four firſt concertos are a

pretended paraphraſe, in muſical notes, of ſo many ſonnets on the four ſeaſons, wherein the author endeavours, by the force of harmony, and particular modifications of air and meaſure, to excite ideas correſpondent with the ſentiments of the ſeveral poems. The ſubſequent compoſitions have a ſimilar tendency, but are leſs reſtrained; whether it be that the attempt was new and ſingular, or that theſe compoſitions are diſtinguiſhed for their peculiar force and energy, certain it is that the Opera VIII. is the moſt applauded of Vivaldi's works. Indeed the peculiar characteriſtic of Vivaldi's muſic, ſpeaking of his Concertos, for as to his Solos and Sonatas, they are tame enough, is, that it is wild and irregular; and in ſome inſtances it ſeems to have been his ſtudy that it ſhould be ſo; ſome of his compoſitions are expreſsly entitled Extravaganzas, as tranſgreſſing the bounds of melody and modulation; as does alſo that concerto of his, in which the notes of the cuckoo's ſong are frittered into ſuch minute diviſions as in the author's time few but himſelf could expreſs on any inſtrument whatſoever. From this character of his compoſitions it will neceſſarily be inferred that the harmony of them, and the artful contexture of the parts, is their leaſt merit; but againſt this concluſion there are a few exceptions; the eleventh of his firſt twelve Concertos, being, in the opinion of the judicious author of Remarks on Mr. Aviſon's Eſſay on Muſical Expreſſion, a very ſolid and maſterly compoſition, and an evidence that the author was poſſeſſed of a greater degree of ſkill and learning than his works in general diſcover. For theſe his ſingularities, no better reaſon can be given than this, Corelli, who lived a few years before him, had introduced a ſtyle which all the compoſers of Italy affected to imitate: As Corelli formed it, it was chaſte, ſober, and elegant, but with his imitators it degenerated into dulneſs; this Vivaldi ſeemed to be aware of, and for the ſake of variety, gave into a ſtyle which had little but novelty to recommend it*.

The account herein before given of the progreſs of muſic in England, reſpects ſolely this iſland, where only it had been cultivated as

* The Opera terza of Vivaldi, containing twelve Concertos for violins, was reprinted in England, and publiſhed by Walſh and Hare, with the following title, which is here inſerted as a proof of the aſſertion in page 108, of this volume, that they were both illiterate men; 'Vivaldi's moſt celebrated Concertos in all their parts for Violins and other 'Inſtruments, with a Thorough-Baſs for the Harpſicord. Compos'd by Antonia Vivaldi. 'Opera terza.'

a libe-

a liberal ſcience. Mention has occaſionally been made of the ſtate of muſic in Wales, in Ireland, and in Scotland; and a particular account has been given of the origin of thoſe melodies which diſtinguiſh the muſic of this latter kingdom from that of every other country. In the principality of Wales, and the kingdom of Ireland, it appears that muſic derived very little aſſiſtance from thoſe precepts which it had been the endeavour of learned and ingenious men to diſſeminate throughout Europe; the conſequence whereof has been, that, ſubmitting to no regulation but the ſimple dictates of nature, the muſic of thoſe countries has for many centuries remained the ſame; and can hardly be ſaid to have received the leaſt degree of improvement.

In Scotland the caſe has been ſomewhat different: a manuſcript is now extant *, written in the Scottiſh dialect, entitled 'The Art of 'Muſic collectit out of all ancient Doctouris of Muſic,' wherein all the modern improvements reſpecting the compoſition of muſic in parts are adopted; and the precepts of Franchinus, Zarlino, and other eminent writers, are enforced by arguments drawn from the principles of the ſcience, and the practice of thoſe countries where it had been firſt improved, and has continued to flouriſh in the greateſt degree. The ſtudy of the mathematics has in theſe later years been cultivating in Scotland; and at the beginning of this century ſome faint eſſays were made in that country towards an inveſtigation of the principles of muſic: The reſult of theſe we are ſtrangers to; but of the ſucceſs of the purſuit in general we are enabled to form a judgment by means of a learned and valuable work, entitled 'A Trea-'tiſe of Muſic, ſpeculative, practical, and hiſtorical, by ALEXANDER 'MALCOLM,' printed at Edinburgh in 1721, of which it is here propoſed to give an account.

This book contains fourteen chapters, ſubdivided into ſections.

Chap. I. contains an account of the object and end of muſic, and the nature of the ſcience. In the definition and diviſion of it under this head, the author conſiders the nature of ſound, a word he ſays that ſtands for every perception that comes immediately by the ear; and which he explains to be the effect of the mutual colliſion, and conſequent tremulous motions in bodies, communicated to the circumambient fluid of the air, and propagated through it to the organs

* Penes Authorem.

of

of hearing. He then enquires into the various affections of ſound, ſo far as they reſpect muſic, of which he makes a two-fold diviſion, that is to ſay, into

I. The knowledge of the Materia Muſica.

II. The art of Compoſition.

Chap. II. treats of tune, or the relation of acuteneſs and gravity in ſounds. The author ſays that ſounds are produced in chords by their vibratory motions, which, though they are not the immediate cauſe of ſound, yet they influence thoſe inſenſible motions that immediately produce it; and, for any reaſon we have to doubt of it, are always proportional to them; and therefore he infers that we may meaſure ſounds as juſtly in theſe as we could do in the other, if they fell under our meaſures; but as the ſenſible vibrations of whole chords cannot be meaſured in the act of producing ſound, the proportion of vibrations of different chords muſt be ſought in another way, that is to ſay, by chords of different tenſions, or groſſneſs, or lengths, being in all other reſpects equal. And for the effect of theſe differences he cites Vincentio Galilei, who aſſerts that there are three ways by which we may make the ſound of a chord acuter, viz. by ſhortening it, by a greater tenſion, and by making it ſmaller, cæteris paribus. By ſhortening it, the ratio of an octave is 1 : 2; by tenſion it is 1 : 4; and by leſſening the thickneſs it is alſo 1 : 4; meaning in the laſt caſe when the tones are meaſured by the weights of the chord.

The vibrations of chords in either of the caſes above put, in order to aſcertain the degrees of acuteneſs and gravity, are inſenſible; and being by neceſſary conſequence immeaſurable, can only be judged by analogy. In order however to form ſome concluſion about them, the author cites from Dr. Holder's treatiſe, the following paſſage; on which he ſays the whole theory of his natural grounds and principles of harmony is founded. 'The firſt and great principle upon which 'the nature of harmonical ſounds is to be found out and diſcovered is 'this: That the tune of a note (to ſpeak in our vulgar phraſe) is 'conſtituted by the meaſure and proportion of vibrations of the ſo-'norous body; I mean of the velocity of theſe vibrations in their 'recourſes; for the frequenter theſe vibrations are, the more acute 'is the tune: the ſlower and fewer they are in the ſame ſpace of 'time, by ſo much more grave is the tune. So that any given note

'of

'of a tune is made by one certain meaſure of velocity of vibrations, 'viz. ſuch a certain number of courſes and recourſes, e. g. of a chord 'or ſtring in ſuch a certain ſpace of time, doth conſtitute ſuch a de-'terminate tune.'

Upon this paſſage Malcolm obſerves, that though we want experiments to prove that the difference of the numbers of vibrations in a given time is the true cauſe on the part of the object of our perceiving a difference of tune, yet we find by experience and reaſon both, that the differences of tunes are inſeparably connected with the number of vibrations; and therefore theſe, or the lengths of chords to which they are proportional, may be taken for the true meaſure of different tunes.

Chap. III. contains an enquiry into the nature of concord and diſcord. The ſeveral effects of theſe on the mind are too obvious to need any remark; but the cauſes of thoſe different ſenſations of pleaſure and diſtaſte ſeverally excited by them, he reſolves into the will of God, as other philoſophers do the principle of gravitation. Yet upon what he calls the ſecondary reaſon of things, ariſing from the law or rule of that order which the divine wiſdom has eſtabliſhed, he proceeds to inveſtigate the ratios of the ſeveral intervals of the diapaſon, diſtinguiſhing them into concords and diſcords: and concludes this chapter with a relation of ſome remarkable phœnomena reſpecting concord and diſcord; ſuch as the mutual vibration of conſonant ſtrings; the breaking of a drinking-glaſs by the ſound of the human voice adjuſted to the tune of it, and gradually encreaſed to the greateſt poſſible degree of loudneſs *; and to theſe, which are the effects of concord, he adds an inſtance of a different kind, that is to ſay, of an effect produced by diſcordant ſounds: The relation is taken from Dr. Holder, a perſon of ſound judgment in muſic, and of unqueſtionable veracity, and is well worthy of attention.

'Being in an arched ſounding room near a ſhrill bell of a houſe-'clock, when the alarm ſtruck I whiſtled to it, which I did with 'eaſe in the ſame tune with the bell; but endeavouring to whiſtle a 'note higher or lower, the ſound of the bell and its croſs motions 'were ſo predominant, that my breath and lips were checked ſo,

* It is ſaid that Mr. Francis Hughes, a gentleman of the royal chapel in the reign of king George I. who had a very ſtrong counter-tenor voice, could with eaſe break a drinking-glaſs in this manner,

'that I could not whiſtle at all, nor make any ſound of it in that diſ-
'cording tune. After, I ſounded a ſhrill whiſtling pipe, which was
'out of tune to the bell, and their motions ſo claſhed that they
'ſeemed to ſound like ſwitching one another in the air*.'

Chap. IV. is on the ſubject of harmonical arithmetic, and contains an explanation of the nature of arithmetical, geometrical, and harmonical proportion, with rules for the addition, ſubtraction, multiplication, and diviſion of ratios and intervals.

Chap. V. contains the uſes and application of the preceding theory, explaining the nature of the original concords, and alſo of the compound concords.

Chap. VI. explains the geometrical part of muſic, and the method of dividing right lines, ſo as their ſections or parts one with another, or with the whole, ſhall contain any given interval of ſound.

Chap. VII. treats of harmony, and explains the nature and variety of it, as it depends upon the various combinations of concording ſounds.

Chap. VIII. treats of concinnous intervals, and the ſcale of muſic, and herein are ſhewn the neceſſity and uſe of diſcords, and their original dependence on the concords. Farther it explains the uſe of degrees in the conſtruction of the ſcale of muſic.

Chap. IX. treats of the mode or key in muſic, and of the office of the ſcale of muſic.

Chap. X. treats of the defects of inſtruments, and of the remedy thereof in general, by the means of ſharps and flats.

In order to ſhew theſe defects he exhibits in the firſt place the ſeries of tones and ſemitones in the Syſtema Maxima, taking it from C, and extending it to cc, as hereunder given; upon which it is to be obſerved that the colon between two letters is the ſign of a greater tone, 8 : 9; a ſemicolon the ſign of a leſſer tone, 9 : 10; and a point the ſign of a ſemitone, 15 : 16; ſuppoſing the letters to repreſent the ſeveral notes of an inſtrument tuned according to the relations marked by thoſe tones and ſemitones.

C : D ; E . F : G ; A : B . c : d ; e . f : g ; a : b . cc.

Upon which he makes the following obſervation: 'Here we have
'the diatonick ſeries with the 3d and 6th greater proceeding from C;

* Treatiſe of the Natural Grounds and Principles of Harmony, page 34.

'and

'and therefore if only this ſeries is expreſſed, ſome ſongs compoſed 'with a flat melody, i. e. whoſe key has a leſſer 3d, &c. could not 'be performed on the organ or harpſichord, becauſe no one of the 'octaves of this ſeries has all the natural intervals of the diatonick 'ſeries, with a 3d leſſer.'

To remedy theſe and other defects of inſtruments whoſe intervals depend not upon the will of the performer, but are determined by the tuning, he ſays a ſcale of ſemitones was invented, which he exhibits in this form:

c. c♯. d. d♯. e. f. f♯. g. g♯. a. b. ♭. cc.

$\frac{15}{16}$ $\frac{128}{135}$ $\frac{15}{16}$ $\frac{24}{25}$ $\frac{15}{16}$ $\frac{128}{135}$ $\frac{15}{16}$ $\frac{15}{16}$ $\frac{24}{25}$ $\frac{15}{16}$ $\frac{128}{135}$ $\frac{15}{16}$

And upon it he obſerves that it contains the diatonic ſeries in the key C, with both the greater and leſſer third, with their accompanyments all in their juſt proportions; and that it corrects the errors of the tritone between F and ♭, and the defective fifth between ♭ and F.

This diviſion correſponds in theory with the Syſtema Participato mentioned by Bontempi, and ſpoken of vol. III. page 155, and elſewhere in the courſe of this work.

Malcolm alſo gives a ſecond diviſion of the octave into ſemitones in the following form:

c. c♯. d. d♯. e. f. f♯. g. g♯. a. b. ♭. cc.

$\frac{16}{17}$ $\frac{17}{18}$ $\frac{18}{19}$ $\frac{19}{20}$ $\frac{15}{16}$ $\frac{16}{17}$ $\frac{17}{18}$ $\frac{18}{19}$ $\frac{19}{20}$ $\frac{16}{17}$ $\frac{17}{18}$ $\frac{15}{16}$

being that invented by Mr. Thomas Salmon, and inſerted in the Philoſophical Tranſactions; upon which Malcolm obſerves, that having calculated the ratios thereof, he found more of them falſe than in the preceding ſcale, but that their errors were conſiderably leſs; ſo that upon the whole the merits of both ſeem to be nearly equal.

This chapter of Malcolm's book contains many curious obſervations upon the neceſſity of a temperature, ariſing from that ſurd quantity, which for many centuries, even from the time of Boetius, it has been the ſtudy of muſicians to diſpoſe of. The author concludes with a general approbation of the ſemitonic diviſion, and of the preſent practice in tuning the organ and harpſichord, correſponding as nearly to it as the judgment of the ear will enable men. As to the pre-

tences of the nicer kind of muſicians, he demonſtrates that they tend to introduce more errors than thoſe under which the preſent ſyſtem labours.

Chap. XI. deſcribes the method and art of writing muſic, and ſhews how the differences in tune are repreſented. Under this head the author explains the nature and uſe of the cliffs; as alſo the nature of tranſpoſition, both by a change of the cliff and of the key or mode. He alſo explains the practice of ſolmiſation, and makes ſome remarks on the names of notes. Laſtly he enters into an examination of Salmon's propoſal for reducing all muſic to one cliff, as delivered in his Eſſay to the Advancement of Muſic. This propoſal Malcolm not only approves of, but expreſſes himſelf with no little acrimony againſt that ignorance and ſuperſtition which haunts little minds, and the pride and vanity of the profeſſors of the art; all which he ſays have concurred in the rejection of ſo beneficial an invention.

Chap. XII. treats of the time or duration of ſounds in muſic, and herein, 1. Of time in general, and its ſubdiviſion into abſolute and relative; and particularly of the names, ſigns, and proportions in relative meaſures of notes as to time. 2. Of abſolute time, and the various modes or conſtitution of parts of a piece of melody, on which the different airs in muſic depend; and particularly of the diſtinction of common and triple time; and the deſcription of the Chronometer for meaſuring it. 3. Concerning reſts and pauſes of time, with ſome other neceſſary remarks in writing muſic.

The Chronometer mentioned in this chapter is an invention of Monſ. Loulie, a French muſician, and is deſcribed in the account herein before given of him, and of a book of his writing, entitled 'Elemens ou Principes de Muſique.'

Chap. XIII. contains the general rules and principles of harmonic compoſition.

The whole of this chapter, as Malcolm acknowledges in the introduction to his work, was communicated to him by a friend, whom he is forbidden to name. The rules are ſuch as are to be found in almoſt every book on the ſubject of muſical compoſition.

The account given in Chap. XIV. of the ancient muſic, is, conſidering the brevity of it, very entertaining and ſatisfactory. Speaking of the tones or modes, he ſays there are four different ſenſes in which

which the term is accepted, that is to ſay, it is uſed to ſignify, 1. a ſingle ſound, as when we ſay the lyre had ſeven tones. 2. A certain interval, as for example, the difference between the diateſſaron and diapente. 3. The tenſion of the voice, as when we ſay one ſings with an acute or a grave voice *. 4. A certain ſyſtem, as when they ſay the Doric or Lydian mode or tone.

In the conſideration of this latter ſenſe of the word Mode, he obſerves that Boetius has given a very ambiguous definition of the term; for, to give the remark in his own words, Malcolm ſays he firſt tells us 'that the modes depend on the ſeven different ſpecies of the diapaſon, which are alſo called Tropi; and theſe, ſays he, are "Conſtitutiones in totis vocum ordinibus vel gravitate vel acumine differentes." Again he ſays, "Conſtitutio eſt plenum veluti modulationis corpus, ex conſonantiarum conjunctione conſiſtens, quale eſt Diapaſon, &c. Has igitur conſtitutiones, ſi quis totas faciat acutiores, vel in gravius totas remittat ſecundum ſupradictas Diapaſon conſonantiæ ſpecies, efficiet modes ſeptem." This is indeed a very ambiguous determination, for if they depend on the ſpecies of 8ves, to what purpoſe is the laſt clauſe? and if they differ only by the tenor or place of the whole 8ve, i. e. as it is taken at a higher or lower pitch, what need the ſpecies of 8ves be at all brought in? His meaning perhaps is only to ſignify that the different orders or ſpecies of 8ves lie in different places, i. e. higher and lower in the ſcale. Ptolemy makes them the ſame with the ſpecies of diapaſon; but at the ſame time he ſpeaks of their being at certain diſtances from one another.'

Upon this ſeeming ambiguity it may be remarked, that the two definitions of a mode or tone above cited from Boetius, are reconcileable with each other; for the proof whereof we refer to a diſſertation on this ſubject by Sir Francis Haſkins Eyles Stiles, publiſhed in the Philoſophical Tranſactions, vol. LI. part ii. for the year 1760, and abridged in vol. I. book II. chap. 1, 2, of this work.

In a ſhort hiſtory of the improvements in muſic, which makes part of the fourteenth chapter, the author takes particular notice of the

* Acuteneſs and gravity are affections of ſound: And note of tone, that both the grave and acute pipes of any given ſtop in an organ, the vox humana and cornet, for inſtance, have, comparing pipe with pipe, the ſame tone, or rather that peculiarity of ſound which diſtinguiſhes the voice of one perſon from another, or the ſound of the cornet from another inſtrument.

refor-

reformation of the ancient ſcale by Guido, and adopts the ſentiments of ſome very ingenious man, who ſcruples not to ſay of his contrivance of ſix ſyllables to denote the poſition of the two ſemitones in the diatonic ſeries of an octave, that it is 'Crux tenellorum ingeniorum *.'

In the compariſon between the ancient and modern muſic, contained in this chapter, this author ſays that the latter has the preference; and upon that controverted queſtion, whether the ancients were acquainted with muſic in conſonance or not, he cites a variety of paſſages from Ariſtotle, Seneca, and Caſſiodorus, to the purpoſe, and ſcruples not to determine in the negative.

From this general view of its contents, it muſt appear that the work abovementioned is replete with muſical erudition. Extenſive as the ſubject is, the author has contrived to bring under conſideration all the eſſential parts of the ſcience. His knowledge of the mathematics has enabled him to diſcuſs, with great clearneſs and perſpicuity, the doctrine of ratios, and other abſtract ſpeculations, in the language of a philoſopher and a ſcholar. In a word, it is a work from which a ſtudent may derive great advantage, and may be juſtly deemed one of the moſt valuable treatiſes on the ſubject of theoretical and practical muſic to be found in any of the modern languages.

CHAP. III.

JOHN FRANCIS DE LA FOND, a ſinging-maſter, and a teacher of the principal inſtruments, and alſo of the Latin and French tongues, publiſhed in 1725, at London, an octavo volume, entitled 'A new 'Syſtem of Muſic both theoretical and practical, and yet not mathe-'matical,' wherein he undertakes to make the practice of muſic eaſier by three quarters, and to teach a new and eaſier method than

* This cenſure is grounded on the opinion of ſome very ingenious man, whom Malcolm has not thought fit to name, and probably never heard of. Great pains have been taken to find out the author of it, but to no purpoſe. All that can be ſaid of it is, that it occurs in Broſſard's Dictionaire de Muſique, voce SYSTEME, as the ſentiment of an illuſtrious writer of the laſt age. Dr. Pepuſch has given it an anſwer in his Treatiſe of Harmony, edit. 1731, page 70.

any

any yet known of figuring and playing thorough, or, as he affects to call it, compound baſs.

The firſt of theſe ends he attempts to effect by an indiſcriminate charge of folly and abſurdity on all that had written on muſic before him, and an aſſertion that mathematics have little or nothing to do with muſic; the ſecond by an argument tending to prove, what no one ever yet denied, to wit, that in the ſemitonic ſcale, which divides the octave into tones and ſemitones, there are twelve intervals. His propoſition of teaching thorough-baſs conſiſts not in the rejection of the figures with which it is neceſſarily encumbered, but in the aſſigning to them ſeverally, powers different from what they now poſſeſs; it is conceived in the following terms: 'Nature teaches us to call the firſt or 'uniſon, the uniſon; the flat 2d the 2d; the ſharp 2d the 3d, the 'flat 3d the 4th; the ſharp third the 5th, the 4th the 6th, the flat '5th the 7th, the natural 5th the 8th, the ſharp 5th or flat 6th the '9th, the ſharp 6th the 10th, the flat 7th the 11th, the ſharp 7th 'the 12th; the 8th, which according to their notions ſhould be either natural, flat, or ſharp, or ſometimes one of them, and ſometimes another; the 8th I ſay is the 13th, the flat 9th the 14th, and 'the ſharp 9th the 15th, all which I mark thus, 1, 2, 3, 4, 5, 6, '7, 8, 9, o, u, d, t, q, Q, uſing letters for the five laſt, not only 'for the ſake of keeping to one figure only, but becauſe thoſe letters 'are the initials of the proper names of thoſe concords; and I make 'the laſt a capital, to diſtinguiſh it from the laſt but one. The con-'cords I think proper to call by the Latin names, as being more mu-'ſical than the Engliſh ones. And theſe terms I write here at length 'for the ſake of the Non-Latiniſts; Uniſon or Prime, Second, Terce, 'Quart, Quint, Sexte, Septime, Octave, None, Decime, Undecime, 'Duodecime, Tredecime, Quatuordecime, and Quindecime. Nor 'can this be thought a great innovation, for three of thoſe names are 'received already.

'All theſe denominations are plain, ſelf-conſiſtent, and free from 'the very ſhadow of ambiguity. The ſcholar, counting his concords 'from the baſs note, as is now done, and minding his plain figures, 'without troubling himſelf about the naturalneſs, flatneſs, or ſharp-'neſs of any note, will at once find all his concords, let the mode 'be ſoft or gay, or the piece run over all their flats and ſharps *.'

To illuſtrate this whimſical ſcheme of notation, the author gives

* Page 113, et ſeq.

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an example in the ſixth Sonata of the fourth opera of Corelli, figured according to the above directions.

Another improvement of muſic ſuggeſted by this author, and which he means to refer to the firſt head, of an eaſier practice, is the rejection of the cliffs, for which innovation the following is his modeſt apology. 'At my firſt ſetting out, I have complained of a veil 'that has for many ages hung before the noble ſcience of muſic. 'This complaint I have repeated ſince; but this is the place where 'it ought to be repeated with the moſt paſſionate tone. For indeed 'the buſineſs of clefs is the thickeſt part of that thick veil. This 'veil, or rather this worſt part of it, is ſo much the more intolera-'ble, as it ſeems to have been wilfully made. We have ſeen that 'the authors of the ſeven pretended notes, &c. have probably been 'miſled into that abſurd notion, by their idle remark that the voice 'naturally ſings eight notes. But I think it impoſſible to aſſign any 'cauſe of miſtake in the introducing of the clefs into the tablature *.' His propoſal for getting rid of the cliffs is in truth a notable one, and is nothing more than that we ſhould ſuppoſe the three parts of a muſical compoſition to be comprehended within the compaſs of one cliff, viz. the treble, in which caſe, to uſe his own words, 'I call the note 'upon the ſecond line G, (as it is now called in the trebles) not only 'in the treble, but likewiſe in the tenor and the baſs * * * In ſhort, I 'reduce both the tenor and the baſs to the treble, becauſe there are 'a great many more trebles played than there are tenors and baſſes, 'both put together ‡.'

With regard to his ſyſtem, as he calls it, ſo far as it tends to eſtabliſh a diviſion of the octave into twelve notes, omitting the blunder of notes for intervals †, it is not his own, but is the Syſtema participato, mentioned by Bontempi, explained in the foregoing part of this work, and referred to at the bottom of the page. His method of figuring thorough-baſs is leſs intelligible than that now in uſe; and as to his propoſal for rejecting the cliffs, there is no end to the

* Page 40. The Tablature is that method of notation in which the ſounds are ſignified by the letters of the alphabet, and not by the muſical notes: Here the author ſubſtitutes the term in the place of the word Scale, and adds one inſtance more to the many others that occur in his book, of his ignorance of the ſubject he is writing on.

† The Syſtema participato, or ſemitonic ſcale, divides the octave into thirteen ſounds or notes, comprehending twelve intervals of a ſemitone each. See vol. III. page 116, in not. 155, in not. vol. IV. 259, in not.

‡ Page 146.

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confuſion which it has a tendency to introduce; nor can any one without the cliffs be capable of underſtanding the nature and office of the ſcale of muſic. And, after all, the arguments urged in favour of theſe ſeveral innovations, are none of them of weight ſufficient to juſtify them, ſeeing, that with all the difficulties imputed to it, the modern ſyſtem of notation is a language that we find by experience

'Girls may read, and boys may underſtand.' POPE.

But allowing it to be otherwiſe, it might admit of a queſtion what would be gained by an innovation that would render the compoſitions of all former muſicians as generally unintelligible as is at this day a Saxon manuſcript.

To enumerate all the arrogant aſſertions in favour of his own notions, and the contemptuous expreſſions with reſpect to the diſcoveries and improvements of others, that occur in the courſe of this work, would be in effect to tranſcribe the whole of a book now deſervedly conſigned to oblivion.

In the year 1724, the lovers of muſic were gratified with a work, the only one of the kind, and which, for the circumſtances attending it, may be conſidered as the grandeſt and moſt ſplendid of any muſical publication at this day extant: The title of it, to give it at length, is as follows: 'Eſtro poetico-armonico Parafraſi ſopra li 'primi venticinque Salmi. Poeſia di Girolamo Aſcanio Giuſtiniani, 'Muſica di Benedetto Marcello, Patrizi Veneti.' This work, conſiſting of no fewer than eight volumes in folio, has the recommendation of ſome of the moſt eminent muſicians of the time in all the ſeveral countries of Europe; and theſe accompany not only the firſt, but each of the ſeveral volumes, in ſuch ſort, that it appears to have been the occaſion of a correſpondence, in which ſome of the moſt eminent poets and muſicians were engaged, ultimately tending to celebrate the work and its author. The letters that paſſed on this occaſion, and are prefixed to the ſeveral volumes, abound with a variety of curious particulars reſpecting muſic, and have the ſignatures of the following perſons, viz. Domenico Lazzarini, Franceſco Gaſparini, Antonio Bononcini, Franceſco Conti, Franceſco Roſellini, Carlo Baliani, Franceſca-Antonio Calegari, Giovanni Bononcini, Tommaſo Carapella, Domenico Sarri, John Mattheſon, Steffano Andrea Fiorè,

Giuſeppe Bencini, Geminiano Jacomelli, and George Philip Telemann. Thus much muſt ſerve for a general character of the work, a particular account of it is referred to a memoir of the author, which it is here propoſed to give.

Benedetto Marcello, a noble Venetian, was born on the twenty-fourth day of July, 1686. His father, Agoſtino Marcello, was a ſenator of Venice; his mother, Paolina, was of the honourable family of Cappello, being the daughter of Girolamo Cappello, and the aunt of Pietro Andrea Cappello, ambaſſador from the ſtate of Venice to the courts of Spain, Vienna, and Rome, and who alſo was reſident in England in that capacity about the year 1743, and afterwards.

The male iſſue of theſe two perſons were Aleſſandro, a ſon next to him whoſe Chriſtian name is unknown, and the abovementioned Benedetto Marcello: The elder of them addicted himſelf to the ſtudy of natural philoſophy and the mathematical ſciences, as alſo muſic, in which he attained to great proficiency; his younger brother Benedetto had been well inſtructed in claſſical literature, and having gone through a regular courſe of education under proper maſters, was committed to the tuition of his elder brother, and by him taken into his houſe, with a view to his farther improvement in philoſophy and the liberal arts.

Aleſſandro Marcello dwelt at Venice; he had a muſical academy in his houſe, holden regularly on a certain day in every week, in which were frequently performed his own compoſitions. Being a man of rank, and eminent for his great endowments, his houſe was the reſort of all ſtrangers that came to viſit the city. It happened at a certain time that the princes of Brunſwic were there, who being invited to a muſical performance in the academy abovementioned, took particular notice of Benedetto, at that time very young, and among other queſtions, aſked him, in the hearing of his brother, what were the ſtudies that moſt engaged his attention; 'O,' ſaid his brother, 'he is a very uſeful little fellow to me, for he fetches my books and 'papers; the fitteſt employment for ſuch a one as he is.' The boy was nettled at this anſwer, which reflected as much upon his ſuppoſed want of genius, as his youth, he therefore reſolved to apply himſelf to muſic and poetry; which his brother ſeeing, committed him to the care of Franceſco Gaſparini, to be inſtructed in the principles

ciples of muſic *; for poetry he had other aſſiſtances, and at length became a great proficient in both arts.

In the year 1716, the birth of the firſt ſon of the emperor Charles VI. was celebrated at Vienna with great magnificence; and upon this occaſion a Serenata, compoſed by Benedetto Marcello, was performed there with great applauſe. In the year 1718 he publiſhed a little collection of Sonnets under the title of 'Driante, Sacreo Paſtor 'Arcade,' which he dedicated to the celebrated Giovanni Mario Creſcimbeni of Macerata, by his aſſumed name of Alfeſibeo Cario, one of the founders of the Academy of Arcadians, into which Benedetto, from his great reputation, had been ſome time before elected †.

In the year 1722 he publiſhed an elegant little work, intitled 'Tea-'tro alla moda,' of which there have been many editions. The judgment which the Marquis Scipio Maffei has given of this excellent performance, which is in the gay, lively, and facetious ſtyle, may be ſeen in the third volume of his Literary Obſervations, page 308, of the Verona edition, printed in 1738, and in the letters of Apoſtolo Zeno, both of them to the honour of the author.

Benedetto Marcello alſo publiſhed a collection of Sonnets intitled 'Sonetti a Dio,' with various other compoſitions on ſacred ſubjects, of which there were two numerous impreſſions in a ſhort time. This work he publiſhed as a forerunner of a greater, which he did not live to finiſh. To prepare himſelf for this learned and ſublime undertaking, he employed ſome years in the ſtudy of theology and the holy fathers.

As to his muſical compoſitions, they were many and various; two Cantatas of his, the one intitled 'Il Timoteo,' the other 'La Caſſandra,' are celebrated by Signor Abbate Conti, in a letter to Girolamo Aſcanio Giuſtiniani, to this effect: 'Dryden, a celebrated Engliſh poet, 'in an ode for muſic introduces Timotheus, who ſinging to Alexan-'der, one while of wars and victories, another of tenderneſs and 'love; then of the ſlain in battle, and their ghoſts, and of other 'ſubjects which move terror or pity, raiſes in him by turns all 'the ſofteſt and moſt furious paſſions. I was ſo pleaſed with the

* See a letter of this perſon prefixed to the firſt volume of Marcello's Pſalms, wherein he mentions that Marcello proſecuted his ſtudies under him.

† Vide Le Vite degli Arcade Illuſtri, in the Iſtoria della Volgar Poeſia of Creſcimbeni, printed at Venice in 1730, vol. VI. page 378.

'newneſs of this thought, that ſo long ago as when I was in France, 'I tranſlated the ode out of Engliſh into Italian verſe, changing the 'lyric form of the poem into the dramatic, by introducing the chorus 'and two perſons, one of whom explains the ſubject of the ſong, the 'other is Timotheus himſelf, who ſings. 'Benedetto Marcello being 'pleaſed with the poem, ſet it to muſic in the form of a Cantata, diſ-'playing therein the fruitfulneſs, and at the ſame time the depth of 'his art. Afterwards he deſired to have the whole variety of paſ-'ſions expreſſed in Timotheus, brought into a poem by means of 'ſome other fable or ſtory, in which one perſon only ſhould ſpeak; 'and recollecting that firſt Euripides, and afterwards Lycophron, had 'introduced Caſſandra to foretell the misfortunes that ſhould befall, in 'the one caſe the Greeks, in the other the Trojans, I undertook to 'imitate them; and to give magnificence and beauty to the imagi-'nations of poetry, I put into the mouth of Caſſandra, in the form 'of a prophecy, the moſt remarkable events celebrated by Homer in 'the Iliad. Marcello was pleaſed with the invention, and adorned 'it with all thoſe colours of harmony which are moſt intereſting, 'ſurpriſing, and delightful; and I think I ſay every thing when I 'compare the muſic of the Caſſandra, making due allowance for the 'deficiency of the ſubject, to that of the Pſalms paraphraſed by your 'excellence, and ſung with ſo much applauſe at Venice, Vienna, 'and Padua.'

Marcello made alſo a compoſition for a maſs, which is highly celebrated, and was performed for the firſt time in the church of Santa Maria della Celeſtia, on occaſion of Donna Aleſſandra Maria Marcello, his brother's daughter, taking the veil in that monaſtery. He alſo ſet to muſic the Lamentations of Jeremiah, the Miſerere, and the Salve: Theſe, with many other ſacred compoſitions he gave to the clergy of the church of Santa Sophia, and was at the pains of inſtructing them in the manner in which they were to be performed.

For many years Marcello was a conſtant member of a muſical academy held at the houſe of Agoſtino Coletti, organiſt of the church of the Holy Apoſtles, in which he always ſat at the harpſichord; and by his authority, which every one acquieſced in, directed and regulated the whole performance.

In the year 1724 came out the firſt four volumes of the Paraphraſe of the Pſalms by Giuſtiniani, in Italian, ſet to muſic for one, two, and

and three voices, by Benedetto Marcello; and in the two ſubſequent years four more, including in the whole the firſt fifty of the Pſalms. Before the work is a prefatory addreſs of the poet and the muſical compoſer, explaining the nature and tendency of the work, wherein they obſerve that it is the firſt of its kind, and is introduced into the world without the advantage of any precedent that might have directed the method and diſpoſition of it. Of the Paraphraſe they ſay, that, although embelliſhed with the ornaments of poetry, it is rather literal than allegorical; and that where the poet has ventured to dilate upon the text, he has followed thoſe interpreters, who have moſt cloſely adhered to the letter. Farther, it is ſaid that the verſe is without rhyme, and of various metres; in which latter reſpect it correſponds with that of the Pſalms as they ſtand in the Hebrew text, to which, notwithſtanding that the Paraphraſe is chiefly founded on the Vulgate tranſlation, as alſo to the Septuagint verſion, the poet has in ſome inſtances had recourſe.

In what regards the muſic, we muſt ſuppoſe the preface to ſpeak the ſentiments of Marcello himſelf. And herein he obſerves, that as the ſubject requires that the words and ſentiments be clearly and properly expreſſed, the muſic for the moſt part is compoſed for two voices only. It was, he ſays, for this reaſon, and to move the paſſions and affections the more forcibly, that the muſic of the ancients, as namely the Hebrews, the Phœnicians, and Greeks, was altogether uniſonous; but in theſe our days, and now that our ears are accuſtomed to the harmony of many parts, an attempt to approach too nearly to the happy and ſimple melody of the ancients, might prove no leſs difficult than dangerous. It was therefore, he ſays, judged not improper to compoſe theſe Pſalms, as he had done, for two, and ſometimes for three and four parts; but, after all, the author confeſſes that this kind of compoſition, which is rather to be called an ingenious counterpoint, than natural melody, is more likely to pleaſe the learned reader, who peruſes it in writing, than the ordinary hearer; as well by reaſon of the perpetual conflict of fugues and imitations in the different parts, as from the multiplicity of mixed conſonances which accompany them, in order to fill and complete the chorus; and which in fact are not real conſonances, according to the undeniable geometric and arithmetic experiments of the ancient

Greek

Greek philoſophers, who in the inveſtigation of what is to be admired in this ſcience, have diſcovered great ſkill.

On the other hand this author remarks, that during a long ſeries of years, new laws have been given both to the theory and practice of muſic, to which it is neceſſary to render obedience.

From this obſervation the author digreſſes to the muſic of the ancient Greeks, which he commends for its ſimplicity; aſcribing to it more power to affect the paſſions than that of the moderns with all its laboured and artificial ornaments. For this, as alſo for other reaſons, Marcello profeſſes that in his work he has not always affected the modern ſtyle, though he would not take upon him to reform it; yet he owns that he has ſometimes tranſgreſſed againſt the rules of it, in order to attain to the true ſimplicity and manly gravity which characterizes that of the ancients.

After lamenting the debaſement of muſic, by its aſſociation with vain and trivial poetry; and the abuſe of the ſcience, not only in the theatre, but in places of ſacred worſhip, the author profeſſes that his deſign is to reſtore it to its primitive dignity. And that to that end he has choſen for his ſubject the Pſalms of David, which, though by him compoſed for the moſt part for two voices, he ſays may and ought to be ſung by a great number, agreeable to the practice recorded in the holy ſcriptures, which ſpeak of pſalms and hymns ſung by many companies or choruſſes.

He gives his reader to underſtand that he has introduced in the courſe of his work ſeveral of the moſt ancient and beſt known intonations of the Hebrews, which are ſtill ſung by the Jews, and are a ſpecies of muſic peculiar to that people. Theſe, which for want of a better word, we are neceſſitated to call Chants, he ſays he has ſometimes accompanied according to the artificial practice of the moderns, as he has done by certain Cantilenas of the ancient Greeks; the latter, he ſays, he has interpreted with the utmoſt diligence; and, by the help of thoſe two ancient philoſophers, Alypius and Gaudentius, has reduced them to modern practice.

To thoſe myſterious and emphatic ſentences, in which the royal prophet has denounced the terrors of divine juſtice, he ſays he has thought it not inexpedient to adapt a peculiar kind of muſic, that is to ſay, a modulation in the Madrigaleſc ſtyle, with a commixture of the diatonic and chromatic genera. And in this reſpect he compares his

his preſent labours to thoſe of a pilot, who in a wide and tempeſtuous ocean avails himſelf of every wind that may conduct him to his port, yet in a long and dangerous voyage is conſtrained to vary his courſe.

A few brief directions for the performance of the ſeveral compoſitions, and a modeſt apology for the defects in the work, conclude this preface, which, though written under the influence of ſtrong prejudices, is an ingenious and learned diſſertation on the ſubjects of poetry and muſic.

In the year 1726 this great work was completed by the publication of four volumes more, containing a paraphraſe of the ſecond twenty-five pſalms; and as an evidence of the author's ſkill in that kind of compoſition, in which ſome of the moſt eminent muſicians have endeavoured to excel, viz. Canon, he has, at the end of the laſt volume, given one of a very elaborate contexture.

For the character of this work we muſt refer to the letters and teſtimonies of thoſe eminent muſicians and other perſons above named, who have joined in the recommendation of it in their ſeveral addreſſes to the author. Mattheſon of Hamburg, in a letter to him, prefixed to the ſixth volume, ſays that the muſic to ſome of the Pſalms had been adapted to words in the German language, and had been performed with great applauſe in the cathedral of that city. And are farther told, that for the ſatisfaction of hearing theſe compoſitions, the Ruſſians had made a tranſlation of the Italian paraphraſe into their own language, aſſociating to it the original muſic of Marcello *, and that ſome ſheets of the work had been tranſmitted to the author in his life-time. At Rome theſe compoſitions were held in the higheſt eſtimation by all who profeſſed either to underſtand or love muſic: at the palace of Cardinal Ottoboni was a muſical academy holden on Monday in every week, in which Corelli performed; at this muſical aſſembly one of the pſalms of Marcello made conſtantly a part of the entertainment; and for the purpoſe of performing them there, the author compoſed to them, inſtrumental parts †. When the news of Marcello's death arrived at Rome, his eminence, as a public teſti-

* Life of Marcello prefixed to the Engliſh Pſalms adapted to the muſic of Marcello.

† A copy of theſe was in the collection of the late Mr. Smith, the Engliſh conſul at Venice, and was ſold as part of his library by Meſſieurs Baker and Leigh, bookſellers in York-ſtreet, Covent-Garden.

mony

mony of affection for his memory, ordered that on a day appointed for the usual assembly, there should be a solemn musical performance: The room was hung with black; the performers and all present were in deep mourning; Father Santo Canal, a Jesuit, made the oration; and the most eminent of the learned of that time rehearsed their respective compositions upon the occasion in various languages, in the presence of the many considerable personages there assembled. Nor has this country been wanting in respect for the abilities of this great man; Mr. Charles Avison, organist in Newcastle, had celebrated this work in an Essay on Musical Expression, and had given out proposals for publishing by subscription an edition of it revised by himself; but it seems that the execution of this design devolved to another person, Mr. John Garth, of Durham, who was at the pains of adapting to the music of Marcello suitable words from our own prose translation of the Psalms, with a view to their being performed as anthems in cathedrals; and with the assistance of a numerous subscription, the work was completed and published in eight folio volumes.

From the foregoing account of his studies and pursuits it might be supposed that Marcello had wholly devoted himself to a life of ease and retirement; but in this opinion it seems we should be mistaken, for we find that he held several honourable posts in the state, and as a magistrate was ever ready to contribute his share of attention and labour towards the support of that government under which he lived. He was for many years a judge in one of the councils of forty: From thence he was removed to the charge of Proveditor of Pola. Afterwards he was appointed to the office of chamberlain or treasurer of the city of Brescia, where he gained the affection and esteem of all orders of men, and, above all, of his eminence Cardinal Quirini, who encouraged frequent visits from him in the most familiar manner: and had once a week a literary conference with him.

Marcello died at Brescia in the year 1739. He was buried in the church of the fathers, Minor Observants of St. Joseph of Brescia, with a degree of funeral pomp suited to his rank. On his tomb-stone of marble, in the middle of the church, is engraved the following inscription.

BENE-

BENEDICTO MARCELLO PATRITIO VENETO
PIENTISSIMO PHILOLOGO POETÆ MUSICES PRINCIPI
QUESTORI BRIXIENSI UXOR MOESTISSIMA
POSUIT
ANNO MDCCXXXIX VIII KALENDAS AUGUSTI
VIXIT ANNOS LII MENSES XI DIES XXVIII.

While he was at Breſcia he wrote a very elegant poem, which he entitled Volo Pindarico Eroi-comico, in which, feigning himſelf to be carried with a ſudden flight to the coffee-houſe in the ſquare of St. Felice at Venice, which he uſed to frequent, to meet the many friends he had there, he deſcribes, in a pleaſing and lively ſtrain of humour, the peculiar manners and characters of them ſeverally; and then gives them the like information of his own way of life at Breſcia, and of the moſt reſpectable of thoſe perſons whoſe friendſhip he there enjoyed.

He left in manuſcript ſome admonitions in proſe to his nephew, Lorenzo Aleſſandro, a ſon of his brother Aleſſandro, a young man of great genius and learning: Theſe conſiſt of counſels and precepts that beſpeak as well the piety as the wiſdom of their author; twenty-five cantos of the poem abovementioned; a treatiſe of proportions; another of the muſical ſyſtem; another of the harmonical concords; and a great number of poetical compoſitions, the manuſcripts whereof are in the poſſeſſion of his abovementioned nephew.

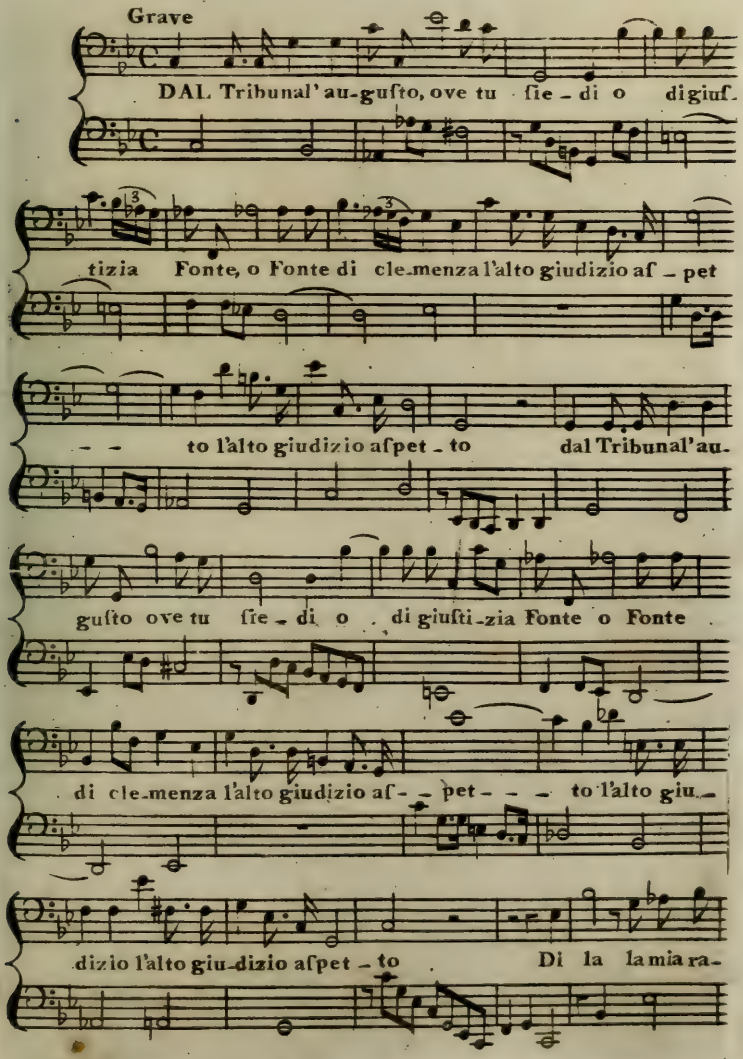
Of the noble family of Marcello mention is made by all the hiſtorians of Venice, and in the oldeſt chronicles in manuſcript. Battiſta Nani celebrates Lorenzo Marcello, captain of the Venetian Galleaſſes, who in an engagement at ſea, with the fleet of Amurath IV. had his arm broke, and was afterwards by the ſenate raiſed to a poſt of great honour. Among the moderns Caſimire, Freſcoth, Bruzen, La Martiniere, in his Geographical Dictionary, under the article Venice; and Marco Foſcarini, in his excellent treatiſe of the Italian literature, ſpeak of this family in terms of the greateſt reſpect.

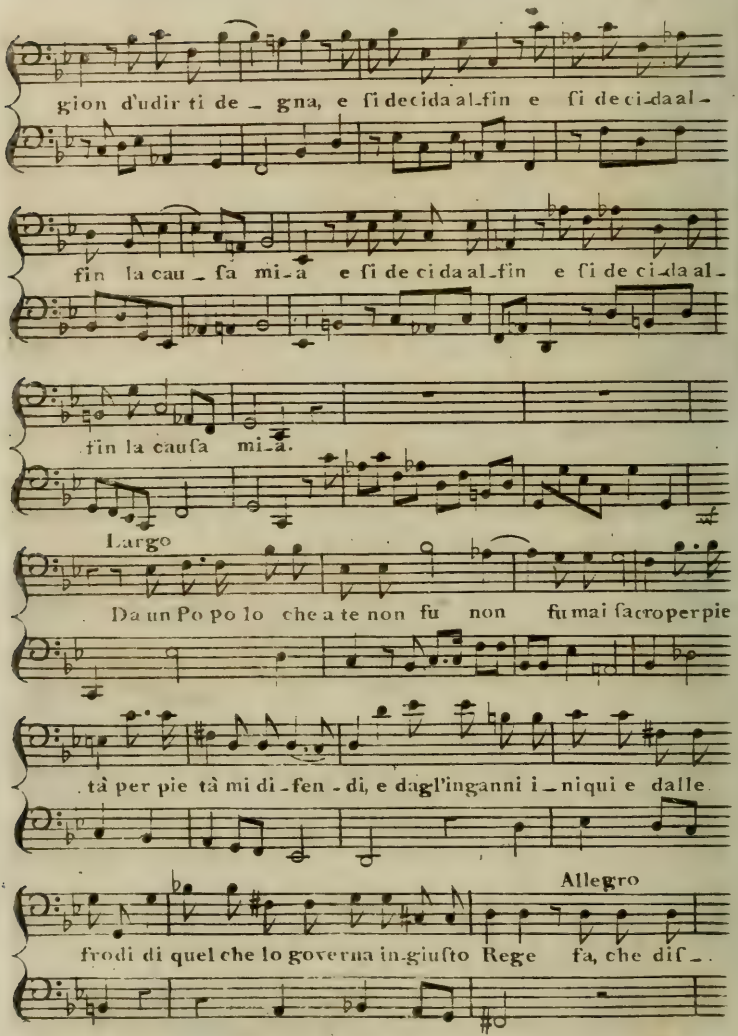
To the foregoing account of the works of Marcello may be added from the Dutch catalogues, VI. Sonate a violoncello ſolo e baſſo continuo, opera prima. XII. Sonate a flauto ſolo e baſſo continuo, opera ſeconda; and VI. Sonate a tre, due violoncelli o due viole da gamba, e violoncello o baſſo continuo, called opera ſeconda.

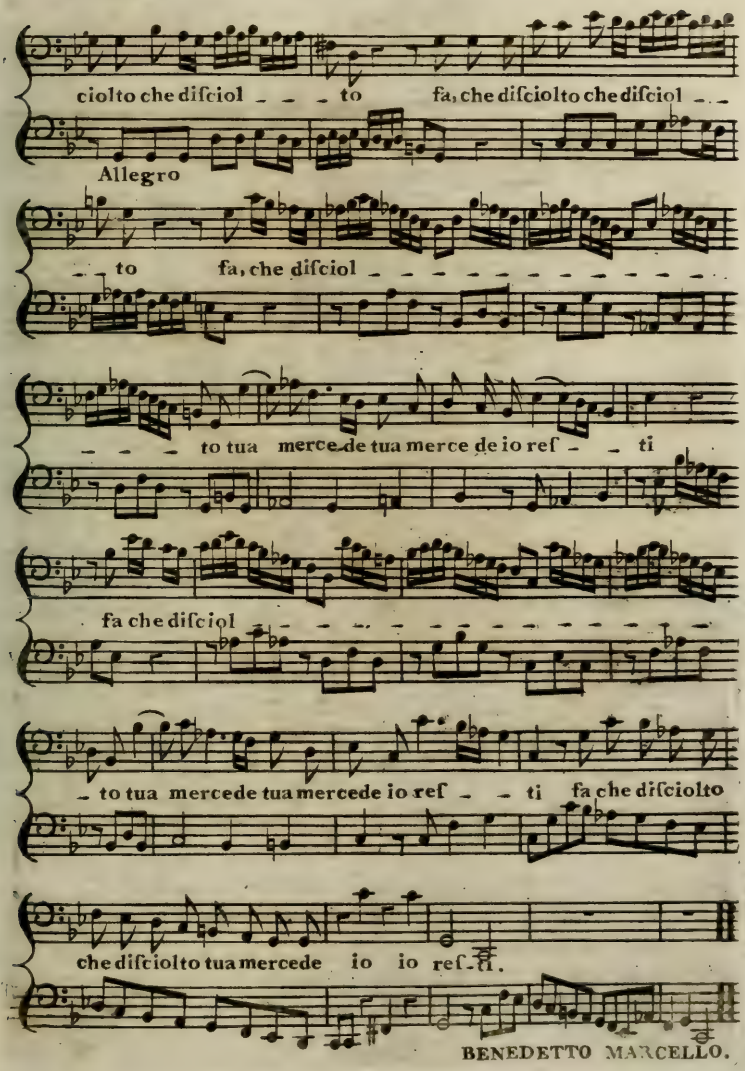
Mr. Aviſon, as well in certain remarks on the Pſalms of Marcello, prefixed to the Engliſh verſion adapted to his muſic, as in the propoſals for the publication thereof, printed at the end of the ſecond edition of his Eſſay on Muſical Expreſſion, has repreſented this work as a moſt perfect exemplar of the grand, the beautiful, and the pathetic in muſic; with ſundry other epithets, not leſs proper, as applied to muſic, than fanciful: Notwithſtanding which, and the numerous teſtimonies of authors, that accompany the original work, there have not been wanting in this country men of ſober judgment, and of great eminence for ſkill in the ſcience of practical compoſition, who object to the Pſalms of Marcello, that the levity of theſe compoſitions in general renders the work a fitter entertainment for the chamber, than an exerciſe for church ſervice *. That they abound in the evidences of a fertile invention, improved to a high degree by ſtudy, all muſt allow; but whoever ſhall contemplate that ſtyle in muſic, which in the pureſt ages has been looked upon as the beſt adapted to excite devout affections, and underſtands what in muſical ſpeech is meant by the epithets, ſublime and pathetic, will be apt to entertain a doubt whether theſe can with greater propriety be applied to them than to many leſs celebrated compoſitions.

The following ſpecimen of Marcello's ſtyle is ſelected from the forty-ſecond of his Pſalms.

* See Remarks on Mr. Aviſon's Eſſay on Muſical Expreſſion, Lond. 1743, pag. 113, et ſeq. The author of theſe Remarks, in proof of his aſſertion, has referred to the eighth of Marcello's Pſalms, than which a more injudicious aſſociation of ſound and ſentiment can hardly be found: In this poem the pſalmiſt celebrates the power and goodneſs of God, as manifeſted in his works of creation and providence; and to one of the moſt ſublime ſentiments contained in it, the muſical compoſer has adapted an air in minuet time, the lighteſt that can be conceived. 'This pſalm, which as it ſtands in the Engliſh verſion, begins, 'O Lord our governor, how excellent is thy name in all the world!' is now frequently ſung as an anthem; and there are perſons that will give a boy half a guinea to ſing it, who can ſcarce lend their attention to Gibbons's 'Hoſanna,' or Purcell's 'O give 'thanks.'


Grave
DAL Tribunal' au-guſto, ove tu ſie-di o digiuſ-
tizia Fonte, o Fonte di cle-menza l'alto giudizio aſ-pet
-- to l'alto giudizio aſpet-to dal Tribunal' au-
guſto ove tu ſie-di o di giuſti-zia Fonte o Fonte
di cle-menza l'alto giudizio aſ-- pet - - - to l'alto giu-
dizio l'alto giu-dizio aſpet-to Di la la mia ra-


gion d'udir ti de _ gna, e ſi decida al_fin e ſi de ci_da al_
fin la cau _ ſa mi_a e ſi de ci da al_fin e ſi de ci_da al_
fin la cauſa mi_a.
Largo
Da un Po po lo che a te non fu non fu mai ſacro per pie
tà per pie tà mi di_fen _ di, e dagl'inganni i _ niqui e dalle
Allegro
frodi di quel che lo governa in_giuſto Rege fa, che diſ_.



BENEDETTO MARCELLO.

CHAP. IV.

FRANCESCO GEMINIANI.

FRANCESCO GEMINIANI, a native of Lucca, was born about the year 1680. He received his firſt inſtructions in muſic from Aleſſandro Scarlatti, and after that became a pupil of Carlo Ambroſio Lunati, ſurnamed Il Gobbo *, a moſt celebrated performer on the vio-

* Vide ante, page 131.

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lin; after which he became a diſciple of Corelli, and under him finiſhed his ſtudies on that inſtrument.

In the year 1714 he came to England, where in a ſhort time he ſo recommended himſelf by his exquiſite performance, that all who profeſſed to underſtand or love muſic, were captivated at the hearing him; and among the nobility were many who ſeverally laid claim to the honour of being his patrons; but the perſon to whom he ſeemed the moſt cloſely to attach himſelf was the Baron Kilmanſegge, chamberlain to king George I. as elector of Hanover, and a favourite of that prince. In the year 1716 he publiſhed and dedicated to that nobleman twelve Sonatas, a Violino Violone e Cembalo: The firſt ſix with fugues and double ſtops, as they are vulgarly called; the laſt with airs of various meaſures, ſuch as Allemandes, Courants, and Jigs.

The publication of this work had ſuch an effect, that men were at a loſs to determine which was the greateſt excellence of Geminiani, his performance or his ſkill and fine ſtyle in compoſition; and, with a due attention to his intereſt, there is no ſaying to what degree he might have availed himſelf of that favour, which his merits had found in this country: This at leaſt is certain, that the publication of his book impreſſed his patron with ſuch a ſenſe of his abilities, as moved him to endeavour to procure for him a more beneficial patronage than his own; to this end he mentioned Geminiani to the king as an exquiſite performer, and the author of a work, which at the ſame time he produced and the king had no ſooner looked over, than he expreſſed a deſire to hear ſome of the compoſitions contained in it performed by the author. The Baron immediately communicated the king's pleaſure to Geminiani, who, though he was gladly diſpoſed to obey ſuch a command, intimated to the Baron a wiſh that he might be accompanied on the harpſichord by Mr. Handel, which being ſignified to the king, both maſters had notice to attend at St. James's, and Geminiani acquitted himſelf in a manner worthy of the expectations that had been formed of him.

It is much to be doubted whether the talents of Geminiani were of ſuch a kind, as qualified him to give a direction to the national taſte; his compoſitions, elegant and ornate as they were, carried in them no evidences of that extenſive genius which is required in dramatic muſic; nor did he make the leaſt effort to ſhew that he was poſ-

ſeſſed

ſeſſed of the talent of aſſociating muſic with poetry, or of adapting correſponding ſounds to ſentiments: The conſequence hereof was, that he was neceſſitated to rely on the patronage of his friends among the nobility, and to depend for ſubſiſtence upon preſents, and the profits which accrued to him by teaching, upon terms which himſelf was permitted to make.

A ſituation like this muſt appear little better than humiliating, to one that conſiders the eaſe and affluence, and, comparatively ſpeaking, independent ſituation of Corelli, who through his whole life ſeems to have enjoyed the bleſſings of eaſe, affluence, and fame. Corelli for ſome years led the orcheſtra in the opera at Rome; we find not that Geminiani occupied a ſimilar ſituation at London, nor that he was at any time of his life a public performer: It may therefore be a wonder what were his means of ſubſiſtence during his long ſtay in this country. All that can be ſaid to this purpoſe is, that he had very many bountiful patrons and pupils, as many in number as he could poſſibly attend.

The relation between the arts of muſic and painting is ſo near, that in numberleſs inſtances, thoſe who have excelled in one have been admirers of the other. Geminiani was an enthuſiaſt in painting, and the verſatility of his temper was ſuch, that, to gratify this paſſion, he not only ſuſpended his ſtudies, and neglected the exerciſe of his talents, but involved himſelf in ſtraits and difficulties, which a ſmall degree of prudence would have taught him to avoid. To gratify his taſte, he bought pictures; and, to ſupply his wants, he ſold them; the neceſſary conſequence of this kind of traffic was loſs, and its concomitant, neceſſity.

In the diſtreſs, which by this imprudent conduct he had brought on himſelf, Geminiani was neceſſitated, for the ſecurity of his perſon, to avail himſelf of that protection which the nobility of this country have power to extend in favour of their ſervants. The late earl of Eſſex was a lover of muſic, and had been taught the violin by Geminiani, who at times had been reſident in his lordſhip's family; upon this ground the earl was prevailed on to inroll the name of Geminiani in the liſt of thoſe ſervants of his whom he meant to ſcreen from the proceſs of the law.

The notification of the ſecurity which Geminiani had thus obtained was not ſo general as to anſwer the deſign of it. A creditor for a ſmall ſum of money arreſted him, and threw him into the priſon of the

the Marſhalſea, from whence, upon an application to his protector he was however in a very ſhort time diſcharged *.

A ſeries of conduct ſuch as that of Geminiani was, the neglecting the improvement of thoſe advantages which would have reſulted from his great abilities in his profeſſion; his contracting of debts, and neglect in payment of them, ſeem to indicate as well a want of principle as diſcretion: nevertheleſs that he was in an eminent degree poſſeſſed of the former, will appear from the following anecdote.

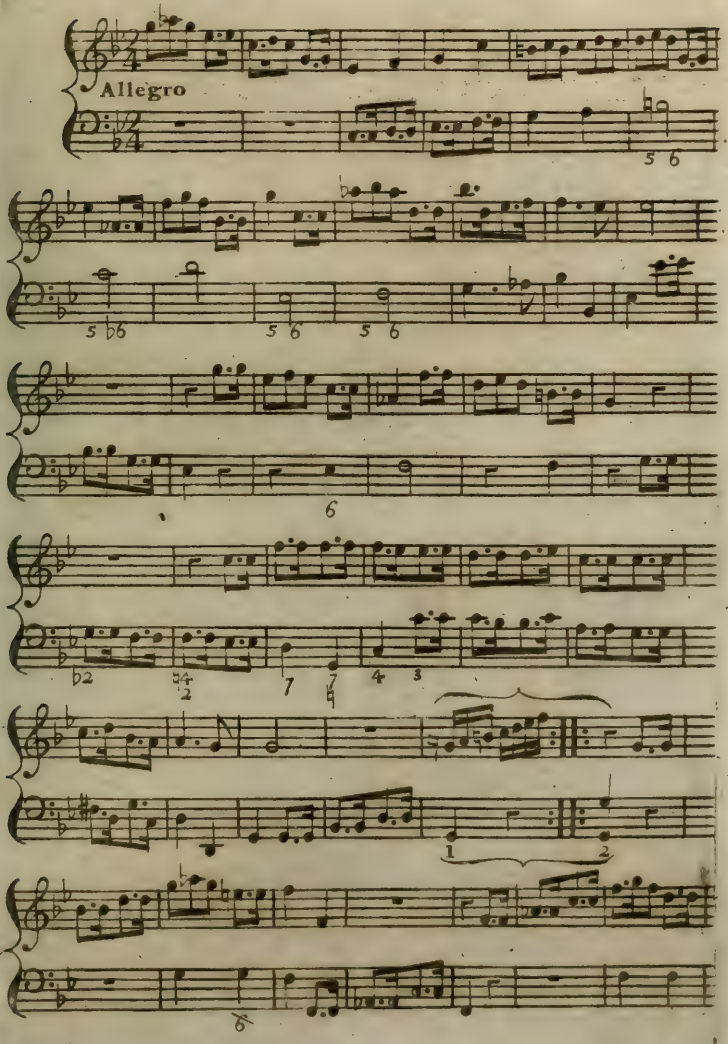
The place of maſter and compoſer of the ſtate muſic in Ireland had been occupied for ſeveral years by John Sigiſmund Couſſer, a German muſician of great eminence, who will be ſpoken of hereafter. This perſon died in the year 1727; and notice of his deceaſe coming to the earl of Eſſex, he, by means of lord Percival, obtained of the miniſter, Sir Robert Walpole, a promiſe of the place; which he had no ſooner got, than lord Eſſex immediately ſent for Geminiani, and told him that his difficulties were now at an end, for that he had provided for him an honourable employment, ſuited to his profeſſion and abilities, and which would afford him an ample proviſion for life; but upon enquiry into the conditions of the office, Geminiani found that it was not tenable by one of the Romiſh communion, he therefore declined accepting of it, aſſigning as a reaſon that he was a member of the catholic church; and that though he had never made great pretenſions to religion, the thought of renouncing that faith in which he had been baptized, for the ſake of worldly advantage, was what he could in no way anſwer to his conſcience. Upon this refuſal on the part of Geminiani, the place was beſtowed on Mr. Matthew Dubourg, a young man who had been one of his pupils, and was a celebrated performer on the violin.

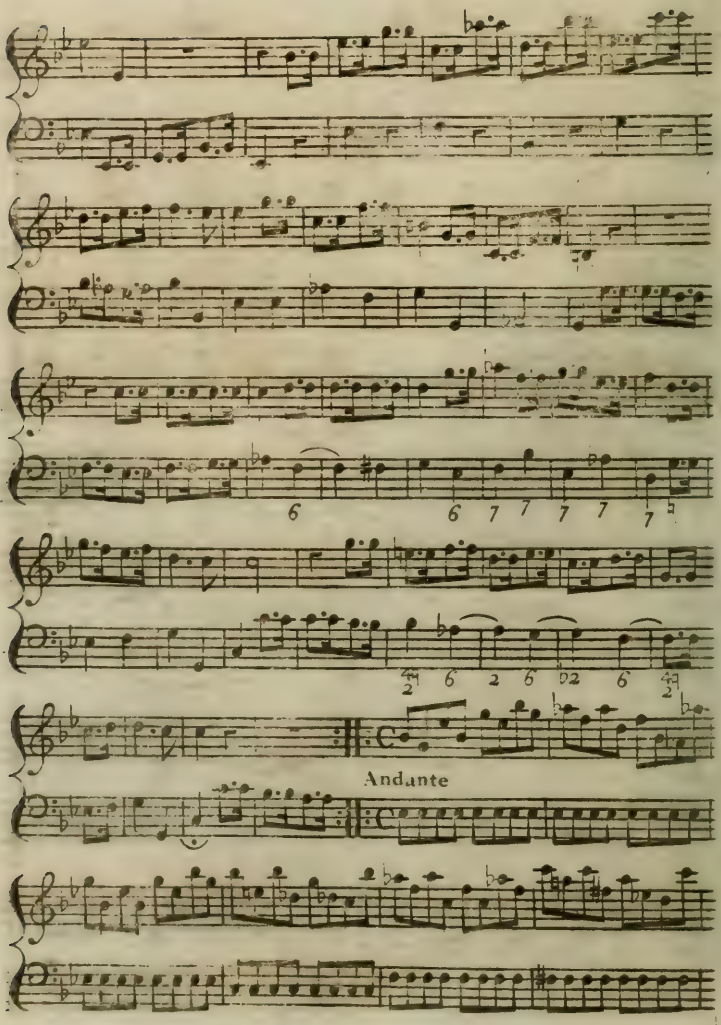
Some years had now elapſed ſince the publication of his Solos, and as well with a view to advantage, as in compliance with his inclinations, he ſet himſelf to compoſe parts to the firſt part of the Opera quinta of Corelli, or, in other words, to make Concertos of the firſt ſix of his Solos. This work he completed, and, with the help of a ſub-

* Immediately upon his confinement he ſent, by one Foreſt, an attorney, a letter to a gentleman in lord Eſſex's family, who, upon ſhewing it to his lordſhip, was directed to go to the priſon and claim Geminiani as the ſervant of the earl of Eſſex, which he did, and the priſoner was accordingly diſcharged. This fact, together with many others abovementioned, was communicated by the perſon to whom the letter was ſent.

ſcription, at the head of which were the names of the royal family, he publiſhed it in the year 1726. A ſhort time after, he made the remaining ſix of Corelli's Solos alſo into Concertos; but theſe having no fugues, and conſiſting altogether of airs, afforded him but little ſcope for the exerciſe of his ſkill, and met with but an indifferent reception.

He alſo made Concertos of ſix of Corelli's Sonatas, that is to ſay, the ninth in the firſt opera, and the firſt, third, fourth, ninth, and tenth of the third. This ſeems to have been a haſty publication, and is hardly now remembered. In the year 1732 he publiſhed what he ſtyled his Opera ſeconda, that is to ſay, VI. Concerti groſſi con due Violini, Violoncello, e Viola di Concertino Obligati, e due altri Violini, e baſſo di Concerto groſſo ad arbitrio, with a dedication to Henrietta, ducheſs of Marlborough. The firſt of theſe compoſitions is celebrated for the fine minuet with which it cloſes; the firſt idea of the Concerto was the following Solo, which the author had compoſed many years before, and has never yet appeared in print.


Allegro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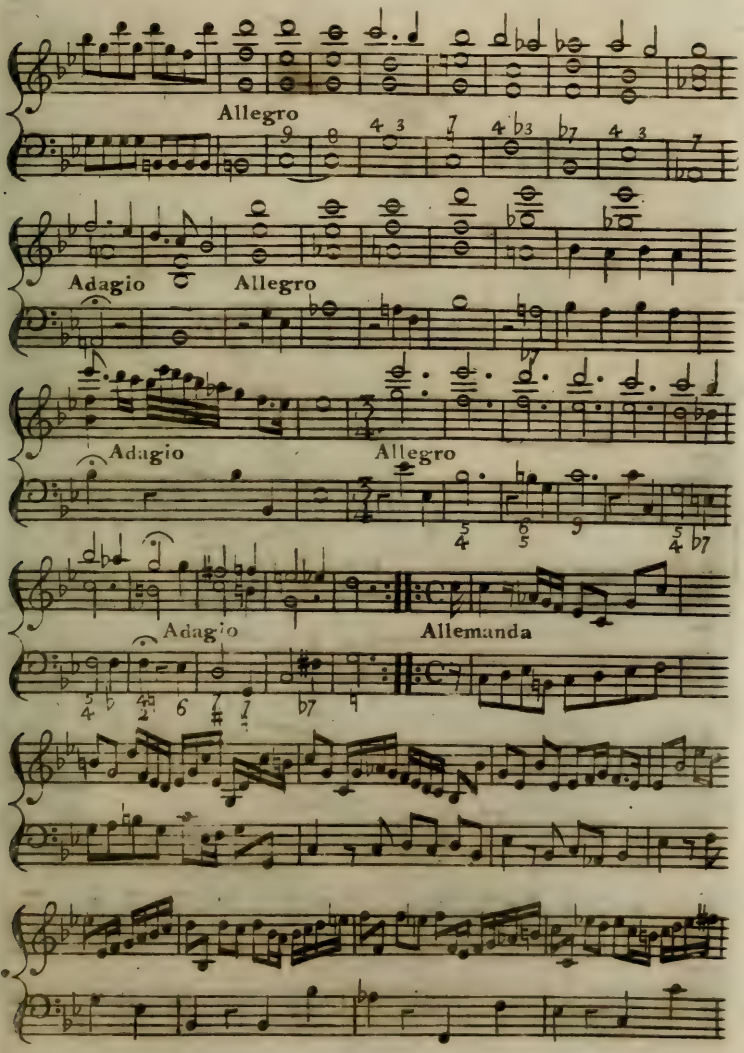
Allegro
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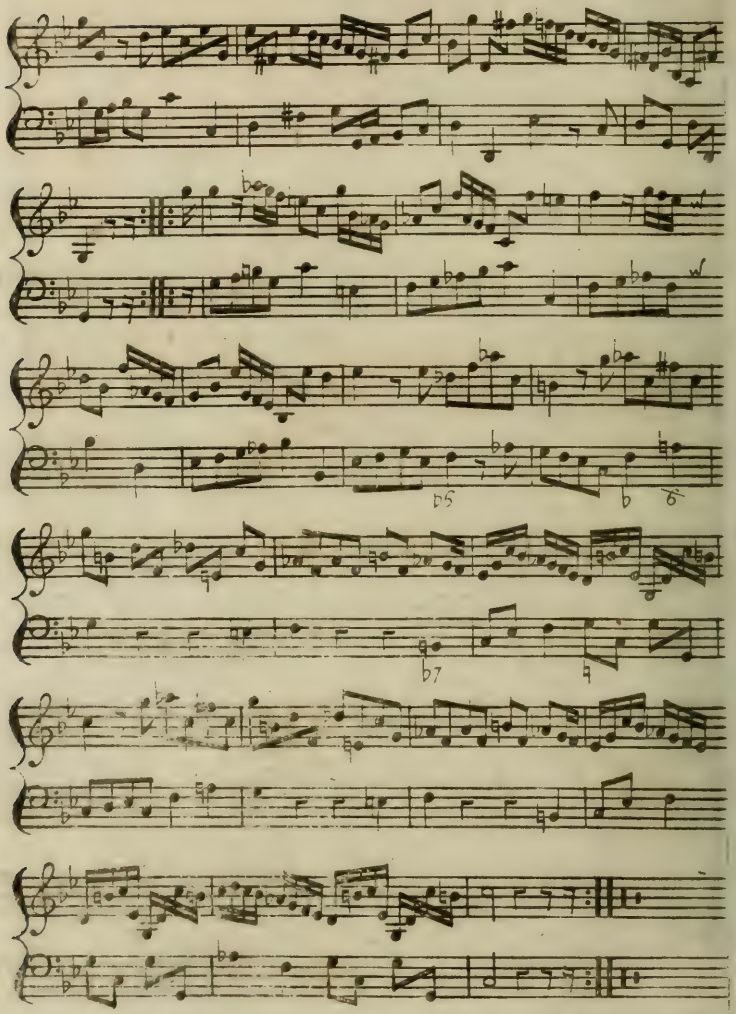


FRANCESCO GEMINIANI.

The publication of this work was ſoon followed by another of the ſame kind, that is to ſay, his Opera terza, conſiſting of ſix Concertos for violins, the laſt whereof is looked upon as one of the fineſt compoſitions of the kind in the world.

Geminiani was now in the higheſt degree of eſtimation as a compoſer for inſtruments; for, to ſay the truth, he was in this branch of muſic without a rival; but his circumſtances were very little mended by the profits that reſulted from theſe ſeveral publications. The manuſcript of his Opera ſeconda had been ſurreptitiouſly obtained by Walſh, who was about to print it, but thinking it would be the better for the corrections of the author, he gave him the alternative of correcting it, or ſubmitting it to appear in the world with ſuch faults as would have reflected indelible diſgrace on the author.

An offer of this kind was nothing leſs than an inſult, and as ſuch Geminiani received it. He therefore not only rejected it with ſcorn, but inſtituted a proceſs in the court of chancery for an injunction againſt the ſale of the book, but Walſh compounded the matter, and the work was publiſhed under the inſpection of the author.

The Opera terza he parted with for a ſum of money to Walſh, who printed it, and in an advertiſement has given the lovers of muſic to underſtand that he came honeſtly by the copy.

As Geminiani lived to a great age, and publiſhed at different times many other of his compoſitions, the farther particulars of his life are referred to a ſubſequent part of this volume.

The refinements that reſulted from the aſſociation of muſic with the drama, were ſucceſſively adopted by the Engliſh and the French; by the former at the reſtoration of Charles II. and by the latter in the year 1669, when Lewis XIV. eſtabliſhed the Royal Academy of Muſic at Paris. Germany at that time abounded with excellent muſicians, viz. deep theoriſts, and men profoundly ſkilled in the principles of harmony, and the practice of muſical compoſition; but, excepting the organiſts of that country, and they muſt be acknowledged to have been at all times excellent, we hear of few that were diſtinguiſhed for their performance on any particular inſtrument; and of ſtill fewer of either ſex that were celebrated as fine ſingers; and it ſeems that without thoſe adventitious aids, which in other countries were thought neceſſary to the ſupport of muſic, that is to ſay, the blandiſhments of an effeminate and enervated melody, and the ſplendor of ſcenic deco-

decoration, in Germany both the ſcience and the practice continued to flouriſh for many ages in the ſimple purity of nature, and under regulations ſo auſtere, as ſeemed to bid defiance to innovations of any kind.

It happened notwithſtanding, that the emperor Leopold, being a great lover of muſic, began to diſcover an early propenſity to the ſtyle of the Italians: The recitative of Cariſſimi exhibited to him a ſpecies of compoſition, in which the powers of eloquence derived new force by the aſſociation to ſpeech, of ſounds that correſponded to the ſenſe, and were of all others the moſt melodious. As ſoon therefore as a ceſſation from the toils of war gave him leiſure to cultivate the arts of peace, he ſet himſelf to introduce the Italian muſic into Germany; accordingly we find that he had Italian compoſers in his court; that he gave penſions and rewards to the moſt excellent of them, as namely, Caldara, Ziani, Lotti, Bononcini, and others; that he had alſo repreſentations of Italian operas, and that ſome of the moſt celebrated ſingers performed in them, and requited his patronage and bounty with their uſual ingratitude and inſolence.

Nor was it alone at Vienna that Italian muſic and the opera were thus introduced and encouraged; the ſame paſſion influenced other princes of Germany, and in other cities, namely, Berlin, Hanover, and Hamburg, we find that the Italian muſicians were greatly careſſed; that the works of ſome of the moſt eminent of them, that is to ſay, Piſtocchi, Corelli, Vivaldi, and many others, are dedicated to German princes; that operas were repreſented in the principal cities in Germany, ſome whereof were written in the German language; and, laſtly, that the German muſicians themſelves became compoſers of operas.

From theſe circumſtances we are enabled to aſcertain the origin of dramatic muſic in Germany, and having fixed it, it becomes neceſſary to give an account of ſome of the moſt celebrated compoſers in the theatric ſtyle, natives of that country, including one who choſe this kingdom for his reſidence, and whoſe loſs will long be deplored by its inhabitants.

CHAP.

CHAP. V.

JOHANN SIGISMUND COUSSER, born about the year 1657, was the ſon of an eminent muſician of Preſburg in Hungary; and being initiated by his father in the rudiments of muſic, and alſo in the practice of compoſition, he travelled for improvement into France, and at Paris became a favourite of Lully, and was by him aſſiſted in the proſecution of his ſtudies. After a ſtay of ſix years in Paris, Couſſer viſited Germany, where he was ſo well received, that in two cities, viz. Wolffenbuttel and Stutgard, he was ſucceſſively choſen chapel-maſter; but, being of a roving diſpoſition, he quitted the latter charge, and went to ſettle at Hamburg, where being choſen director of the opera, he, about the year 1693, introduced the Italian method of ſinging, to which the Germans had till that time been ſtrangers. About the year 1700 he took a reſolution to viſit Italy, and made two journies thither in the ſpace of five years. Upon his laſt return to Germany, failing of that encouragement which he thought due to his merit, he quitted that country, and came to England, and, ſettling in London, became a private teacher of muſic; by which profeſſion, and alſo by the profits ariſing from an annual public concert, he was enabled to ſupport himſelf in a decent manner. In the year 1710 he went to Ireland, and obtained an employment in the cathedral church of Dublin, which, though our eccleſiaſtical conſtitution knows no ſuch officer, he looked upon as equivalent to that of chapel-maſter in foreign countries. After ſome continuance in that city, his merits recommended him to the place of maſter of the king's band of muſic in Ireland, which he held till the time of his death. From the time of his firſt ſettlement in Ireland, Couſſer applied himſelf to the ſtudy of the theory of muſic, with a view, as it is ſaid, to his attainment of the degree of doctor in that faculty of the univerſity of Dublin. His works in print are Erindo, an opera, 1693; Porus, and Pyramus and Thiſbe, 1694; Scipio Africanus, 1695; and Jaſon, 1697. Theſe ſeveral operas had been performed at Hamburg. There was alſo publiſhed at Nuremberg, in 1700, a work of Couſſer, entitled 'Apollon enjoüe, contenant ſix Overtures de Theatre,

‘ accompagnées de plusieurs airs;’ and in the same year an opera entitled Ariadne; as also a collection of airs from it, entitled Heliconische Musen-Luft. He was resident in London at the time of the death of Mrs. Arabella Hunt, and set to music an ode written on that occasion by one William Meres, Esq. beginning ‘ Long have I ‘ fear’d that you, my sable muse.’

The last of his publications was, A Serenade represented on the Birth-day of Geo. I. at the castle of Dublin, the 28th of May, 1724, in the title whereof he styles himself ‘ master of the musick attending his Majesty’s state in Ireland, and chapel-master of Trinity-college, Dublin.’

Couser died at Dublin in the year 1727; and, having recommended himself to the people of that city by his great abilities in his profession, and the general tenor of his deportment, his loss was greatly lamented. His successor in the office of master of the king’s band was Mr. Matthew Dubourg, a pupil of Geminiani, and a celebrated performer on the violin.

Reinhard Keiser was a native of Saxe-Weissenfels, and chapel-master to the duke of Mecklenburg. He was a most voluminous writer, and is said to have exceeded Scarlatti in the number of operas composed by him; which may probably be true, for in the preface to an opera of his, published at Hamburg in 1725, that work is said to be the hundred and seventh opera of his composing. The operas of Keiser were written in the German language, the music was nevertheless in the style of the Italians; they were performed at Hamburg, and many of them were by the author himself published in that city. He had the direction of the opera at Hamburg from the time when it was first established, till, being a man of gaiety and expence, he was necessitated to quit it; after which the composers for that theatre were successively Steffani, Mattheson, and Mr. Handel. From Hamburg Keiser went to Copenhagen; and, in 1722, being royal chapel-master in that city, he composed an opera for the king of Denmark’s birth-day, entitled Ulysses. An imperfect catalogue of his works, containing an account of such only of them as are printed, is given by Walther in the article Keiser; they consist of Operas, Oratorios, Hymns, and Cantatas, amounting to an incredible number.

Keiser is ranked with Scarlatti and other the most eminent musicians who flourished at the beginning of this century; and although his

his compoſitions could derive but little advantage from the poetry with which his muſic was aſſociated, ſuch was the native eaſe and elegance of his ſtyle, and ſuch his command over the paſſions of his hearers, that all became ſuſceptible of their effects.

Dietrich Buxtehude, ſon of Johann Buxtehude, organiſt of St. Olaus at Elſineur, was a diſciple of John Thiel, and organiſt of the church of St. Mary at Lubec. Mattheſon, in his **Vollkommenen Capellmeiſter**, page 130, celebrates him as a famous organiſt and compoſer, and ſpeaks of ſix Suites of Leſſons for the harpſichord of his, in which the nature of the planets is repreſented or delineated. With theſe are printed a choral compoſition to German words, being a lamentation on the death of his father. In 1696 he publiſhed two operas of Sonatas a Violino, Viola da Gamba, e Cembalo.

Johann Mattheson, a native of Hamburg, was born the twenty-eighth day of September, 1681. In the ſeventh year of his age he was by his parents placed under the care of different maſters, and was by them inſtructed in the rudiments of learning and the principles of muſic, in which ſcience he improved ſo faſt, that at the age of nine he was able to ſing to the organ at Hamburg, compoſitions of his own. At the ſame time that he purſued the ſtudy of muſic he made himſelf maſter of the modern languages, and applied himſelf to attain a knowledge of the civil law; to which purpoſe he became a diligent attendant on the public lectures ſucceſſively red by two eminent doctors in that faculty. At the age of eighteen he compoſed an opera, and in it performed the principal part. In 1703 an offer was made him of the place of organiſt of the church at Lubec, but, not liking the conditions of the appointment, which was that he ſhould ſubmit to the yoke of marriage with a young woman whom the magiſtrates had choſen for him *, he thought proper to decline it. In 1704 he viſited Holland, and was invited to accept the place of organiſt at Harlem, with a ſalary of fifteen hundred florins a year; but he de-

* This expedient to get rid of a burgher's daughter, by yoking her with the town organiſt, ſuggeſts to remembrance a practice nearly ſimilar to it in this country. The road from Putney to Richmond lies through common fields, at the entrance whereof are ſundry gates, at each of which a poor man is ſtationed, who upon opening the gate for paſſengers, is generally rewarded with a halfpenny. The appointment of theſe perſons is by the pariſh officers, who, conſidering that the profits thus ariſing are more than adequate to the wants of a poor man, annex to their grant a condition that the perſon appointed ſhall marry a poor woman out of their workhouſe, and rid the pariſh of the expence of maintaining her.

clined

clined it, chuſing to return to his own country, where he became ſecretary to Sir Cyril Wych, reſident at Hamburgh for the Engliſh court. In this ſtation he made himſelf maſter of the Engliſh tongue, and, without abandoning the ſtudy of muſic, took up a reſolution to quit the opera ſtage, on which he had been a ſinger for fifteen years. In 1709 he married Catherine, a daughter of Mr. Jennings, a clergyman, nearly related to the admiral Sir John Jennings.

In the courſe of his employment as ſecretary to the reſident, he was intruſted with ſeveral important negotiations, and made frequent journies to Leipſic, Bremen, and divers parts of Saxony, from which he reaped conſiderable advantages. Upon the death of Sir Cyril Wych, in the year 1712, the care of the Engliſh affairs in the circle of Lower Saxony devolved to Mattheſon, and he occupied the office of reſident till the ſon of the late miniſter was appointed to it. Upon the acceſſion of king George I. to the crown of England, he compoſed a memorable Serenata; and in the year 1715 obtained the reverſion of the office of chapel-maſter in the cathedral of Hamburg, with certain other preferments annexed to it. During all this time he continued his ſtation of ſecretary to the Britiſh reſident; and, upon many occaſions of his abſence, he diſcharged in his own proper perſon the functions of the miniſter. Amidſt that multiplicity of buſineſs which neceſſarily ſprang from ſuch a ſituation, Mattheſon found means to proſecute his muſical ſtudies; he compoſed muſic for the church and for the theatre, and was ever preſent at the performance of it: He practiſed the harpſichord at his own apartments inceſſantly, and on that inſtrument, if not on the organ, was unqueſtionably one of the firſt performers of his time. He wrote and tranſlated books to an incredible number, and this without an excluſive attachment to any particular object; and the verſatility of his temper cannot be more ſtrongly marked than by obſerving that he compoſed church-muſic and operas, wrote treatiſes on muſic, and upon the longitude; and tranſlated from the Engliſh into the German language, the Chevalier Ramſay's Travels of Cyrus, and the Hiſtory of Moll Flanders, written by Daniel De Foe. Of his muſical treatiſes his Orcheſtre, his Critica Muſica, his Muſicaliſche Patriot, and his Vollkommenen Capellmeiſter, are the beſt known. His writings in general abound with intelligence communicated in a deſultory manner, and are an evidence that the author poſſeſſed more learning than judgment.

Mat-

Mattheſon was very well acquainted with Handel. Before the latter came to ſettle in England they were in ſome ſort rivals, and ſolicited with equal ardour the favour of the public. Mattheſon relates that he had often vied with him on the organ both at Hamburg and Lubec. The terms upon which theſe two great men lived when they were together, muſt appear very ſtrange. Handel approved ſo highly of the compoſitions of Mattheſon, particularly his leſſons, that he was uſed to play them for his private amuſement *; and Mattheſon had ſo great a regard for Handel, that he at one time entertained thoughts of writing his life. In the years 1735 and 1737 he publiſhed a work entitled Die wol-klingende Finger-Sprache, i. e. 'The well-ſounding Finger Language,' conſiſting of twelve fugues for the organ, on two and three ſubjects, and dedicated it to Handel, who, upon the publication of it, wrote him a letter, in which is the following paſſage:

'——à preſent je viens de receivoir votre dernier lettre avec votre 'ouvrage, je vous en remercie Monſieur, & je vous aſſure que j'ai 'toute l'eſtime pour votre merite.—L'ouvrage eſt digne de l'atten-'tion des connoiſſeurs,—& quant a moi je vous rends juſtice.'

And yet theſe two men were in one moment of their lives at ſo great enmity, that each had the other oppoſed to the point of his ſword: In ſhort, they, upon a diſpute about the ſeat at the harpſichord at the performance of one of Mattheſon's operas, fought a duel in the market-place of Hamburg, which a mere accident prevented from being mortal to one or both of them. Mattheſon died at Hamburg in the year 1764. At the beginning of the ſixth volume of Marcello's Pſalms is a letter of his to the author, in the Italian language, dated Hamburg, 6 Oct. 1725, with this ſubſcription, 'Gio-'vanni Mattheſon di S. A. R. il Duca d' Holſtein, Secretario Britan-'nico. Canonico minore della Chieſa d'Amburgo, e Direttore della 'Muſica Catedrale.'

* Mattheſon had ſent over to England, in order to their being publiſhed here, two collections of leſſons for the harpſichord, and they were accordingly engraved on copper, and printed for Richard Meares, in St. Paul's church-yard, and publiſhed in the year 1714. Handel was at this time in London, and in the afternoon was uſed to frequent St. Paul's church for the ſake of hearing the ſervice, and of playing on the organ after it was over; from whence he and ſome of the gentlemen of the choir would frequently adjourn to the Queen's Arms tavern in St. Paul's church-yard, where was a harpſichord: It happened one afternoon, when they were thus met together, Mr. Weely, a gentleman of the choir, came in and informed them that Mr. Mattheſon's leſſons were then to be had at Mr. Meares's ſhop; upon which Mr. Handel ordered them immediately to be ſent for, and upon their being brought, played them all over without riſing from the inſtrument.

JOHANN BERNHARD BACH, eldeſt ſon of Giles Bach, ſenior muſician to the ſenate of Erfurth, was born November 23, 1676, and was at firſt organiſt in the merchants' church there. Afterwards he went to reſide at Magdeburg, and in the year 1703 to Eiſenach, where he became chamber-muſician to the duke.

JOHANN CHRISTOPHER BACH, of the ſame family, was organiſt at Eiſenach, and continued in that function thirty-eight years. He died in the year 1703, leaving behind him three ſons, all muſicians, namely JOHANN NICOLAUS, organiſt at Jena in the year 1695, and a celebrated maker of harpſichords. JOHANN CHRISTOPHER, who reſided firſt at Erfurth, afterwards at Hamburg, and after that at Rotterdam and London, in which cities his profeſſion was teaching; and JOHANN FREDERIC, organiſt of the church of St. Blaſe at Muhlhauſen.

JOHANN MICHAEL BACH, brother of the abovementioned John Chriſtopher Bach, of Eiſnach, was organiſt, and alſo town-clerk of Gehren, a market-town and bailiwick near the foreſt of Thuringia. He has compoſed a great many church pieces, concertos, and harpſichord leſſons, of which none have ever yet been printed.

JOHANN SEBASTIAN BACH, ſon of John Ambroſe Bach, formerly muſician to the court and ſenate of Eiſenach, and a near relation of him laſt named, was born in that city on the twenty-firſt day of March, 1685. He was initiated in the practice of the harpſichord by his eldeſt brother John Chriſtopher Bach, organiſt and profeſſor of muſic in the ſchool of Ohrdruff; and in 1703 was appointed firſt organiſt of the new church at Arnſtadt, which ſtation he quitted in 1707, for the place of organiſt of the church of St. Blaſe at Muhlhauſen. Here alſo he ſtayed but a ſhort time, for in 1708 he went to ſettle at Weimar, and became chamber-muſician, and alſo court-organiſt to the duke; and in 1714 was appointed concert-maſter to that prince. In 1717 he was preferred to the office of chapel-maſter to the prince of Anhalt Cothen; and in 1723, upon the deceaſe of Kuhnau, to that of muſic-director at Leipſic; and about the ſame time was appointed chapel-maſter to the duke of Weiſſenfells. Amongſt a great variety of excellent compoſitions for the harpſichord, he publiſhed, in 1726, a collection of leſſons entitled **Clavier-Übung**, or Practice for the Harpſichord. He compoſed a double fugue in three ſubjects, in one of which he introduces his name *.

* Walther relates that he had obſerved that the notes Bb, A, C, and H are melodious in their order; the laſt is by the Germans ſignified by the letter B: Taking therefore

This perſon was celebrated for his ſkill in the compoſition of canon, as alſo for his performance on the organ, eſpecially in the uſe of the pedals. Mattheſon ſays that on this inſtrument he was even ſuperior to Handel. His ſon, Mr. John Chriſtian Bach, now in London, who has furniſhed ſome of the anecdotes contained in this article, relates that there are many printed accounts of his father extant in the German language; as alſo that he had a trial of ſkill with Marchand, the famous French organiſt, and foiled him. The particulars of this conteſt are as follow: Marchand being at Dreſden, and having ſhewn himſelf ſuperior to the beſt organiſts of France and Italy, made a formal notification that he was ready to play extempore with any German who was willing to engage with him. Upon which the king of Poland ſent to Weimar for John Sebaſtian Bach, who accepting the challenge of Marchand, obtained, in the judgment of all the hearers, a complete victory over him.

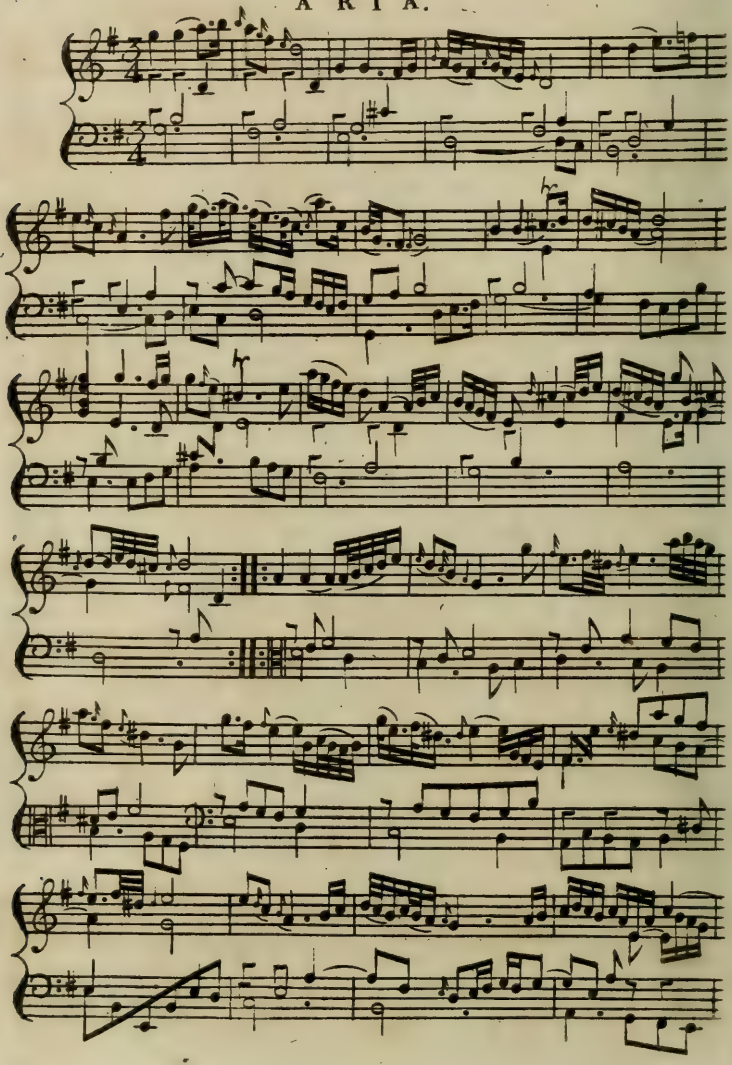
John Sebaſtian Bach died about the year 1749, leaving four ſons, who, as if it had been intended that a genius for muſic ſhould be hereditary in the family, are all excellent muſicians: The eldeſt, Frederic William, is at this time organiſt of Dreſden; theſecond, Charles Philip Emanuel, is now an organiſt and muſic-director at Hamburg; the third, John Frederic Chriſtian, is in the ſervice of the Count de la Lippe; and the fourth, John Chriſtian, after having ſtudied ſome years in Italy, has choſen London for the place of his reſidence; and in his profeſſion has the honour to receive the commands of our amiable queen †.

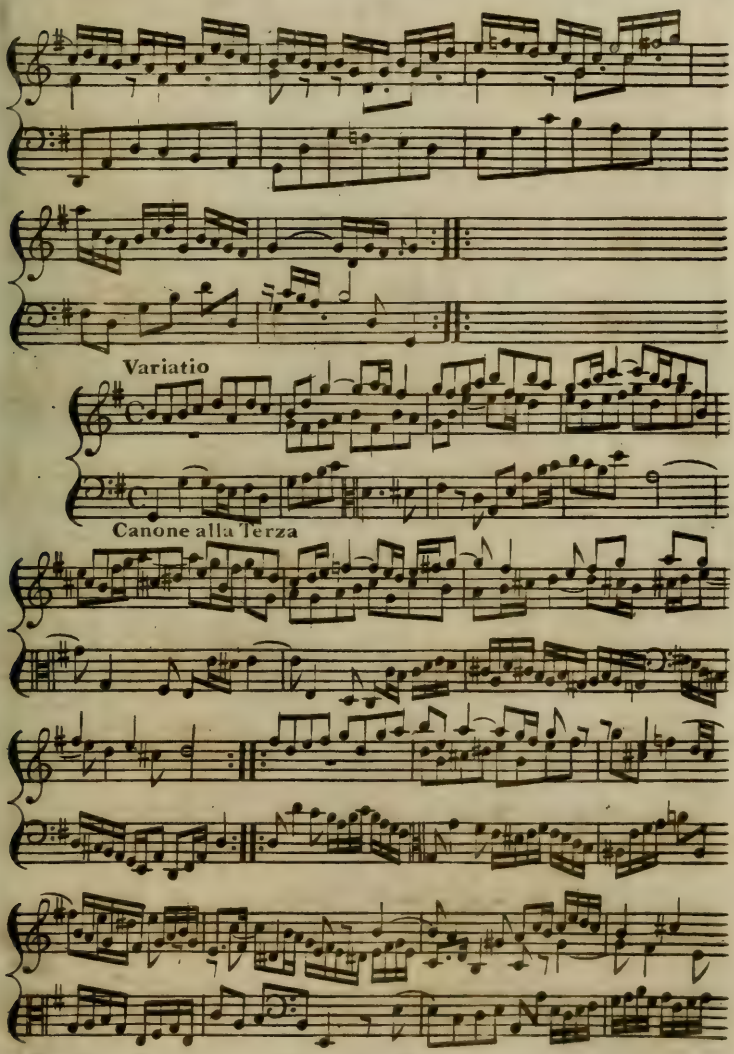
The following compoſition of John Sebaſtian Bach is among his leſſons abovementioned.

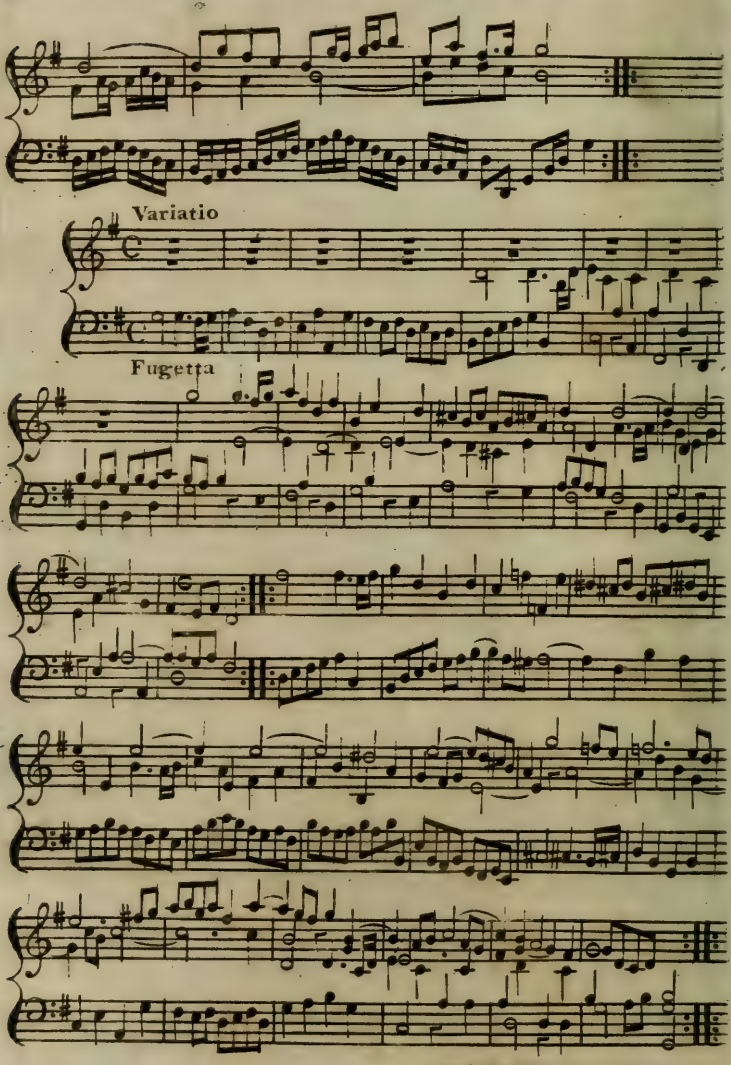
fore this ſucceſſion of notes for a point or ſubject, he wrought it into a fugue, as above is mentioned. Mr. John Chriſtian Bach being applied to for an explanation of this obſcure paſſage in Walther's memoir of his father, gave this account of it, and in the preſence of the author of this work, wrote down the point of the fugue.

† Her majeſty's maſter for the harpſichord upon her arrival in England was Mr. Kelway, an Engliſhman; as is alſo the dancing-maſter of the preſent queen of France, a circumſtance ſo ſingular as to merit remembrance. At Layton Stone in Eſſex dwells an eminent dancing-maſter, Mr. Jay; a few years ago he had an apprentice, the ſon of a neighbour, a diligent and ingenious lad, and who was generally called by the familiar appellation of Harry Biſhop. A perſon of diſtinction, who had a ſeat near Layton Stone, had taken notice of him, and conceiving him to be a youth of great hopes, ſent him for improvement to Paris, and in a ſhort time he excelled the moſt celebrated maſters there; and, ſuch are his abilities in a profeſſion in which the French are generally allowed to exceed all Europe, that the queen of France is at this time the ſcholar of Mr. Biſhop, an Engliſhman, and at the royal palace of Verſailles receives from him a ſtated number of leſſons in every week.

A R I A.




Variatio
Canone alla Terza



JOHANN SEBASTIAN BACH.

CHAP. VI.

GEORGE PHILIPP TELEMANN was born at Magdeburg on the fourteenth day of March, 1681. His father was a miniſter of the Lutheran church, who dying in the infancy of this his ſon, left him to the care of his mother. As the child grew up he diſcovered a ſtrong propenſity to muſic, which his mother endeavoured to get the better of, intending him for the univerſity; but ſhe finding that her ſon, who had been taught the rudiments of muſic, as other children in the German ſchools uſually are, was determined to purſue the ſtudy of it, gave way to his inclination. As a proof of the early abilities of Telemann, it is ſaid that he compoſed motets, and other pieces for the church ſervice, in his infancy; and that by the time he was twelve years of age, he had compoſed almoſt the whole of an opera.

Having taken a reſolution to yield to this inclination of her ſon, and ſeeing the progreſs he had already made in muſic, the mother of Telemann was eaſily prevailed on by the friends of the family to encourage him in this courſe of ſtudy; accordingly ſhe placed him firſt in the ſchool of Zellerfelde, and after four years ſtay there, removed him to the Gymnaſium at Hildeſheim, where he perfected his ſtudies in literature; and in muſic made ſuch great improvements that he was appointed director of the church-muſic in the monaſtery of the Godchardins, and in the performance thereof was indulged with the liberty of employing muſicians of the Lutheran perſuaſion.

This was but the beginning of his fame; ſoon after a wider field opened for him to exhibit his uncommon talents in, for in the year 1701, being ſent to Leipſic to ſtudy the law, he was appointed to the direction of the operas, and was alſo choſen firſt muſic-director and organiſt in the new church.

Anno 1704 he became chapel-maſter to the count of Promniz, which poſt, in 1709, he exchanged for that of ſecretary and chapel-maſter to the duke of Eiſenach. In 1712 he was choſen chapel-maſter to the Carmelite monaſtery at Francfort on the Mayne. Shortly after he obtained the muſic direction in St. Catherine's church, and was appointed chapel-maſter at the court of Saxe Gotha.

In the year 1721, the city of Hamburg, deſirous of having ſuch an extraordinary man amongſt them, prevailed on him to accept the place of director of their muſic, as alſo of the office of chanter in the church of St. John. He had hardly been a year at Hamburg, when an offer was made him of the poſt of muſic-director at Leipſic, which by the deceaſe of Kuhnau was then lately become vacant; but being ſo well ſettled, he declined accepting it, and it was thereupon conferred on John Sebaſtian Bach. All this time Telemann continued in the ſervice of the duke of Eiſenach, who found him ſufficient employment, not only in the way of his profeſſion, but in his poſt of ſecretary, to which he had formerly appointed him. The few leiſure hours which theſe his employments left him, he devoted to the ſervice of the Margrave of Bareith, to whom for ſome years he had preſented his compoſitions, and who had appointed him his chapel-maſter. However all theſe numerous avocations could not detain him for purſuing a deſign, which for many years he had entertained, of ſeeing Paris; and accordingly about Michaelmas, 1738, he made a journey thither; and as his fame had reached that country, he met upon his arrival there with all the diſtinguiſhing marks of eſteem due to his character. After a ſtay of about ſix months at Paris, he returned to Hamburg, where he ſpent the remainder of his days. The time of his death is variouſly reported, but the better opinion is that it was about the year 1767.

Telemann was a very voluminous compoſer, and the greateſt church muſician in Germany. Handel, ſpeaking of his uncommon ſkill and readineſs, was uſed to ſay that he could write a church piece of eight parts with the ſame expedition as another would write a letter. Telemann was twice married; by both his wives he had ten children, of whom it is remarkable that none of them ever diſcovered the leaſt genius for muſic; ſix of them were living at the time of his deceaſe. To teſtify his regard for the city of Leipſic, to which he was indebted for his firſt preferments, he founded a muſic-ſchool there, which ſtill exiſts. His ſucceſſor in the office of muſic-director at Hamburg is the celebrated Charles Philip Emanuel Bach, mentioned in the preceding article.

Johann Gottfried Walther was one of a family that from the time of Luther downwards, had produced many excellent muſicians. The perſon here ſpoken of flouriſhed in the preſent century, and

and was organiſt of the church of St. Peter and Paul in the city of Weimar, and is by Mattheſon, in his Vollkommenen Capellmeiſter, ranked among the moſt famous organiſts and compoſers for the organ of his time.

Of his muſical compoſitions little is here to be ſaid, the titles of none of them occurring in any of the catalogues, whence information of this kind has been derived in the courſe of this work; but the friends of muſic have the higheſt obligation to him, as the author of a laborious and moſt valuable book compiled by him, and publiſhed at Leipſic in 1732, entitled Muſicaliſches Lexicon, oder Muſicaliſche Bibliothec, in a large octavo volume, containing not only an explanation, in the manner of Broſſard, of all the terms uſed in muſic, but memoirs of muſicians in all ages and all countries, from the firſt inſtitutors of the ſcience down to his own time. Of the exactneſs and preciſion with which this work is executed, a clearer proof cannot be given, than that there is ſcarce a muſician of any eminence, or a pariſh organiſt at all celebrated for his performance in this our country, for whom he has not an article.

The book is written in the German language; and no one that is ſenſible of the copious fund of knowledge contained in it, and the great variety of information it is capable of affording, but muſt regret that it is not extant in every language in Europe.

The Lexicon of Walther, unlike the Hiſtory of Muſic of Printz, contains no account of the author himſelf, and therefore we are to ſeek for the particulars of his life. Conſidering the great variety of learning, and the evidences of long and laborious reſearch diſplayed in this his work, we cannot ſuppoſe him a young man at the time of its publication, and that being now forty-three years ago, it is probable that he has long been at reſt from his labours.

GEORGE FREDERIC HANDEL.

GEORGE FREDERIC HANDEL, or, if we would recur to the original ſpelling of his name, HENDEL, was a native of Halle, a city in the circle of Upper Saxony, and born on the twenty-fourth day of February, 1684. His mother was the ſecond wife of his father, then a man advanced in years, being upwards of ſixty; a phyſician, and alſo a ſurgeon in that city.

From the time that Handel began to ſpeak he was able to ſing, or at leaſt to articulate muſical ſounds; and as he grew up, his father, who almoſt from the time of his birth had determined him for the pro-

profeſſion of the law, was very much concerned to find in the child ſuch a ſtrong propenſity to muſic, as was at one time or other likely to thwart his endeavours for his welfare. To prevent the effects of this growing inclination, he baniſhed from his houſe all muſical inſtruments, and by every method in his power endeavoured to check it. As yet Handel, an infant under ſeven years of age, having never been ſent, as moſt of the German children are, to the public ſchools, where they learn muſic as they do grammar, had no idea of the notes or the method of playing on any inſtrument: He had perhaps ſeen a harpſichord or clavichord, and, with the innocent curioſity of a child, may be ſuppoſed to have preſſed down a key, which producing a ſound, affected him with pleaſure; be this as it may, by the exerciſe of that cunning, which is diſcoverable very early in children, Handel found means to get a little clavichord conveyed into a room at the top of his father's houſe, to which he conſtantly reſorted as ſoon as the family retired to reſt; and, aſtoniſhing to ſay! without any rules to direct his finger, or any inſtructor than his own ear, he found means to produce from the inſtrument both melody and harmony.

The father of Handel had a ſon by his former wife, who was valet de chambre to the duke of Saxe-Weiſſenfells, and by the time that Handel had nearly attained the age of ſeven years, he had determined on a journey to ſee him: His intention was to have gone alone, but Handel having a ſtrong deſire to ſee his half-brother, preſſed to be taken with him; his father refuſed, and accordingly ſet out by himſelf; the boy however contrived to watch when the chaiſe ſet off, and followed it with ſuch reſolution and ſpirit, as to overtake it; and begging with tears to be taken up, the tenderneſs of a father prevailed, and Handel was made a companion in the journey. Being arrived at the court of the duke, Handel being ſuffered to go about the apartments, could not reſiſt the temptation to ſit down to a harpſichord wherever he met with one. One morning he found means, when the ſervice was juſt over, to ſteal to the organ in the duke's chapel, and began to touch it before the people were departed; the duke himſelf was not gone, and hearing the organ touched in an unuſual manner, upon his return to his apartments enquired of his valet what ſtranger was at it, and was anſwered his brother; the duke immediately commanded him to be ſent for, as alſo his father: It is needleſs to repeat the converſation between them,

for

for it terminated in a reſolution in the father to yield to the impulſe of nature, and give up his ſon to the profeſſion of muſic; and accordingly on his return to Halle he placed him under the care of Frederic William Zachau, a ſound muſician, and organiſt of the cathedral church of that city *. After having taught him the principles of the ſcience, Zachau put into the hands of his young pupil the works of the greateſt among the Italian and German compoſers, and, without directing his attention to any of them, left him to form a ſtyle of his own. Handel had now been under the tuition of Zachau about two years, during which time he had frequently ſupplied his place, and performed the cathedral duty; the exerciſes which he had been accuſtomed to were the compoſition of fugues and airs upon points or ſubjects delivered to him from time to time by his maſter †. At the age of nine he actually compoſed motets for the ſervice of the church, and continued to make one every week for three years, with ſcarce any intermiſſion. By the time he was arrived at the age of thirteen, Handel began to look upon Halle as a place not likely to afford him opportunities of much farther improvement; he determined to viſit Berlin, and arriving in that city in the year 1698, found the opera there in a flouriſhing condition, under the direction of Bononcini and Attilio; the former of theſe, a moſt admirable muſician, was yet a haughty and inſolent man; the other, his inferior, was of a modeſt and placid diſpoſition, a proof whereof he gave in the affection ſhewn by him to this young ſtranger, whom he would frequently ſet upon his knee, and liſten to with delight while he played on the harpſichord.

Handel had been but a ſhort time at Berlin before the king, the grandfather of the preſent king of Pruſſia, took notice of him, and ſignified to him an intention to ſend him to Italy; but by the advice of his friends, Handel declined the offer, and returned home to Halle; ſoon after which he had the misfortune to be deprived of his father. Being by this accident leſs attached to the city of his nativity than before, Handel began to think of another place of reſidence.

* See an account of him in vol. IV. page 234.

† This in Germany is the mode of exerciſe for young proficients in muſic, and is alſo the teſt of a maſter. When an organiſt was to be choſen for the new church of St. George, Hanover-ſquare, Mr. Handel, who lived in the pariſh, Geminiani, Dr. Pepuſch, and Dr. Croft were the judges to determine of the pretenſions of the candidates; they gave them each the ſame ſubject for a fugue; and Roſeingrave, who acquitted himſelf the beſt in the diſcuſſion of it, was elected.

There

There was at that time an opera at Hamburg, little inferior to that at Berlin: Steffani had compoſed for it, and Conradina and Mattheſon were the principal ſingers; the former of theſe was the daughter of a barber at Dreſden, named Conradine, but, according to cuſtom, ſhe had given her name an Italian termination *. Mattheſon was an indifferent ſinger, but he was a very good compoſer, and played finely on the harpſichord and organ.

CHAP. VII.

UPON Handel's arrival at Hamburg he found the opera under the direction of a great maſter, Reinhard Keiſer, a native of Weiſſenfels, and chapel-maſter to the duke of Mecklenburgh, who being a man of gaiety and expence, was reduced to the neceſſity of abſconding, to avoid the demands of his creditors. Upon occaſion of his abſence the perſon who had played the ſecond harpſichord thought he had a good title to the firſt, and accordingly placed himſelf at it; but Handel, who had hitherto played the violin in the orcheſtra, and, as it is ſaid, only a Ripieno part, with a promptitude, which his inexperience of the world will hardly excuſe, put in his claim to Keiſer's place, and urged his ability to fill it. The arguments of Handel were ſeconded by the clamours of a numerous audience, who conſtrained the ſubſtitute of Keiſer to yield to his competitor. For the name of this perſon we are to ſeek; it is ſaid he was a German; he was deeply affected with the indignity that had been ſhewn him: His honour had ſuſtained an injury, but he comforted himſelf with the thought that it was in his power to repair it by killing his adverſary, a youth but riſing to manhood, and who had never worn, nor knew the uſe of a weapon; and at a time too when none were near to aſſiſt him. Accordingly one evening, when the opera was over, this aſſaſſin followed Handel out of the orcheſtra, and at a convenient place made a paſs at him with his ſword; and, had it not been for the ſcore of the opera which Handel was taking home with him, and had placed in his boſom, under his coat, there is little doubt but that the thruſt would have proved mortal.

* She was both a fine ſinger and an excellent actreſs. She ſung in the opera at Berlin in 1708, and in 1711 was married to Count Gruzewſka.

The abſence of Keiſer, the merits of Handel, and the baſeneſs of this attempt to deprive him of life, operated ſo ſtrongly, that thoſe who had the management of the opera looked upon Handel as the only fit perſon to compoſe for it: He was then ſomewhat above fourteen years of age, and being furniſhed with a drama, he in a very few weeks brought upon the ſtage his firſt opera, namely Almeria, which was performed thirty nights without intermiſſion.

Handel having continued at Hamburg about three years, during which time he compoſed and performed two other operas, namely, Florinda and Nerone, reſolved to viſit Italy. The prince of Tuſcany, brother to the grand duke John Gaſton de Medicis, had been preſent at the performance of the operas of Almeria and Florinda, and had given Handel an invitation to Florence; as ſoon therefore as he found himſelf in a ſituation to accept it, he went thither, and compoſed the opera of Roderigo, being then in his eighteenth year, for which he was honoured by the grand duke with a preſent of one hundred ſequins and a ſervice of plate. The grand duke's miſtreſs, Vittoria, ſung the principal part in it; and, if fame ſays true, conceived ſuch a paſſion for Handel, as, if he had been diſpoſed to encourage it, might have proved the ruin of them both. After about a year's ſtay at Florence, Handel went to Venice, and there compoſed the opera of Agrippina, which was performed twenty-ſeven nights ſucceſſively; from thence he went to Rome, where being introduced to Cardinal Ottoboni, he became acquainted with Corelli and Aleſſandro Scarlatti; the firſt of theſe had apartments in the cardinal's palace, and played the firſt violin in a concert which the cardinal had there on Monday in every week. From Rome he went to Naples, and after ſome ſtay there, having ſeen as much of Italy as he thought neceſſary, he determined to return to Germany. He had no particular attachment to any city, but having never ſeen Hanover, he bent his way thither. Upon his arrival he found Steffani in poſſeſſion of the place of muſician to the court; he might perhaps be ſtyled chapel-maſter, a title which the foreign muſicians are very ambitious of; but he could not be ſo in fact, for the ſervice in the electoral chapel was according to the Lutheran ritual, and Steffani was a dignitary in the Romiſh church. The reception which Handel met with from Steffani was ſuch as made a laſting impreſſion upon his mind: The following is the manner

ner in which he related it to the author of this work. 'When I 'firſt arrived at Hanover I was a young man, under twenty; I was 'acquainted with the merits of Steffani, and he had heard of 'me. I underſtood ſomewhat of muſic, and,' putting forth both his broad hands, and extending his fingers, 'could play pretty well on 'the organ; he received me with great kindneſs, and took an early 'opportunity to introduce me to the princeſs Sophia and the elec-'tor's ſon, giving them to underſtand that I was what he was pleaſed 'to call a virtuoſo in muſic; he obliged me with inſtructions for my 'conduct and behaviour during my reſidence at Hanover; and being 'called from the city to attend to matters of a public concern, he 'left me in poſſeſſion of that favour and patronage which himſelf had 'enjoyed for a ſeries of years.'

The connection between the court of Hanover and that of London at this time was growing every day more cloſe, and Handel, prompted perhaps by curioſity to ſee a city which was likely one time or other to become the place of his reſidence, determined to viſit London. At the time that he was preparing for his departure, a nobleman at the court of Hanover, Baron Kilmanſegge, was actually ſoliciting with the elector the grant of a penſion to Handel of fifteen hundred crowns per annum, which he having obtained, Handel heſitated to accept, being conſcious of the reſolution he had taken to viſit England. Upon this objection the Baron conſulted his highneſs's pleaſure, and Handel was then acquainted that he ſhould not be diſappointed in his deſign by the acceptance of the penſion propoſed, for that he had permiſſion to be abſent for a twelvemonth or more, if he choſe it, and to go whitherſoever he pleaſed. On theſe eaſy conditions he thankfully accepted the elector's bounty. Before he left Germany he made a viſit to his mother at Halle, whom he found labouring under the accumulated burthen of old age and blindneſs; he viſited alſo his preceptor Zachau, and ſome other of his friends; and paſſing through Duſſeldorp to Holland, embarked for England, and arrived at London in the winter of the year 1710.

The ſtate of the opera in England at this time has already been ſpoken of; Mr. Aaron Hill was concerned in the management of it; he gave to Roſſi, an Italian poet, the ſtory of Rinaldo from Taſſo's Gieruſalemme; and Roſſi having wrought it into the form of an opera, Mr. Handel ſet the muſic to it, and Hill publiſhed it with an Engliſh tranſlation.

As to the poem itſelf, it is neither better nor worſe than moſt compoſitions of the kind; Mr. Addiſon, in the Spectator, No. 5, is very arch on it, and has extracted from the preface the following curious paſſage: 'Eccoti, benigno Lettore, un Parto di poche Sere, che ſe 'ben nato di Notte, non e' però aborto di Tenebre, mà ſi farà co-'noſcere Figliolo d' Apollo con qualche Raggio di Parnaſſe;' that is, 'Behold, gentle reader, the birth of a few Evenings, which though 'it be the offspring of the Night, is not the abortive of darkneſs, 'but will make itſelf known to be the ſon of Apollo, with a certain 'ray of Parnaſſus.' The following is the author's apology for the imperfections of the work.—'Gradiſci, ti prego, diſcretto lettore, 'queſta mia rapida fatica, e ſe non merita le tue lodi, almeno non 'privarla del tuo compatimento, chi dirò più toſto giuſtizia per un 'tempo così riſtretto, poiche il Signor Hendel, Orfeo del noſtro ſe-'colo, nel porla in muſica, a pena mi diede tempo di ſcrivere; e viddi 'con mio grande ſtupore, in due ſole ſettimane armonizata al maggior 'grado di perfezzione un opera intiera.' Mr. Handel is ſaid to have compoſed the opera of Rinaldo in the ſhort ſpace of a fortnight; in it is an air, 'Cara ſpoſa,' ſung by Nicolini, which the author would frequently ſay was one of the beſt he ever made. The ſucceſs of this opera was greater than can be imagined; Walſh got fifteen hundred pounds by the printing it.

After this ſpecimen of his abilities, the lovers of muſic here, uſed every motive to prevail on Handel to make London the place of his reſidence; but, after a twelvemonth's ſtay in England, he determined to return to Hanover. He took leave of the queen, and, upon expreſſing his ſenſe of the obligations which he had to the Engliſh nation, and her majeſty in particular, ſhe made him ſome valuable preſents, and intimated a wiſh to ſee him again. Upon his return to Hanover he compoſed for the electoral princeſs, Caroline, afterwards queen of England, twelve chamber duets, in imitation, as he profeſſed, of thoſe of Steffani, but in a ſtyle leſs ſimple, and in other reſpects different from thoſe of that author. The words of theſe compoſitions abound with all the beauties of poetry, and were written by Abbate Hortenſio Mauro.

After two years ſtay at Hanover, Mr. Handel obtained leave of the elector to reviſit England, upon condition of his returning within a reaſonable time. He arrived at London about the latter end of the year

year 1712, at which time the negociations of the peace of Utrecht were in great forwardneſs. In the following year the treaty was concluded; a public thankſgiving was ordered for the occaſion, and Mr. Handel received from the queen a command to compoſe a Te Deum and Jubilate, which were performed at St. Paul's cathedral, her majeſty herſelf attending the ſervice. The queen died in 1714, and the elector of Hanover immediately came over. On his arrival here, he had two grounds of reſentment againſt Handel, the one the breach of his engagement to return to Hanover after a reaſonable ſtay here; the other his having lent the aſſiſtance of his art towards the celebrating as happy and glorious, an event which by many was looked upon as detrimental to the intereſts, not only of this kingdom, but of all the proteſtant powers of Europe. To avert the king's diſpleaſure, Baron Kilmanſegge contrived an expedient, which nothing but his ſincere friendſhip for Handel could have ſuggeſted; the Baron formed a party, who were to take the pleaſure of a fine ſummer's day on the Thames, and the king condeſcended to be of it: Handel had an intimation of the deſign, and was adviſed by the Baron to prepare muſic for the occaſion; and he compoſed for it that work, conſiſting of an overture and a variety of airs and other movements, which we know by the name of the Water Muſic. It was performed in a barge, attendant on that in which the king and his company were, and Handel himſelf conducted it. The king being little at a loſs to gueſs who was the compoſer of muſic ſo grand and original as this appeared to be, anticipated the relation that Mr. Handel was the author of it. From this time the Baron waited with impatience for an intimation from the king of his deſire to ſee Handel; at length an opportunity offered, which he with the utmoſt eagerneſs embraced; Geminiani had been in England a ſhort time, during which he had publiſhed and dedicated to Baron Kilmanſegge his Opera prima, conſiſting of thoſe twelve Solos for the violin, which will be admired as long as the love of melody ſhall exiſt, and the king was deſirous of hearing them performed by the author, who was the greateſt maſter of the inſtrument then living; Geminiani was extremely pleaſed with the thought of being heard, but was fearful of being accompanied on the harpſichord by ſome performer, who might fail to do juſtice both to the compoſitions and the performance of them: In ſhort, he ſuggeſted to the Baron a wiſh that Mr. Handel

del might be the perſon appointed to meet him in the king's apartment; and upon mentioning it to his majeſty, the Baron was told that Handel would be admitted for the purpoſe, and he attended accordingly; and upon expreſſing his deſire to atone for his former miſbehaviour, by the utmoſt efforts of duty and gratitude, he was reinſtated in the king's favour; and ſoon after, as a token of it, received a grant of a penſion of 200l. a year, over and above one for the ſame ſum which had been ſettled on him by queen Anne.

Being now determined to make England the country of his reſidence, Handel began to yield to the invitations of ſuch perſons of rank and fortune as were deſirous of his acquaintance, and accepted an invitation from one Mr. Andrews, of Barn-Elms, in Surrey, but who had alſo a town reſidence, to apartments in his houſe. After ſome months ſtay with Mr. Andrews, Handel received a preſſing invitation from the earl of Burlington, whoſe love of muſic was equal to his ſkill in architecture and his paſſion for other liberal ſtudies, to make his houſe in Piccadilly the place of his abode. Into this hoſpitable manſion was Handel received, and left at liberty to follow the dictates of his genius and invention, aſſiſting frequently at evening concerts, in which his own muſic made the moſt conſiderable part. The courſe of his ſtudies during three years reſidence at Burlington-houſe, was very regular and uniform: His mornings were employed in ſtudy, and at dinner he ſat down with men of the firſt eminence for genius and abilities of any in the kingdom. Here he frequently met Pope, Gay, Dr. Arbuthnot*, and others of that claſs: The latter was able to converſe with him on his art, but Pope underſtood not, neither had he the leaſt ear or reliſh for muſic; and he was honeſt enough to confeſs it. When Handel had no particular engagements, he frequently went in the afternoon to St. Paul's church, where Mr. Greene, though he was not then organiſt, was very aſſiduous in his civilities to him: By him he was introduced to, and made acquainted with the principal performers in the choir. The truth is, that Handel was very fond of St. Paul's organ, built by father Smith, and which was then almoſt a new inſtrument; Brind

* Dr. Arbuthnot was not only a paſſionate lover of muſic, but was well ſkilled in the ſcience: An anthem of his compoſition, 'As pants the hart,' is to be found in the books of the chapel royal. See Divine Harmony, or a new Collection of ſelect Anthems. Lond. octavo, 1712.

was

was then the organiſt, and no very celebrated performer: The tone of the inſtrument delighted Handel; and a little intreaty was at any time ſufficient to prevail on him to touch it, but after he had aſcended the organ-loft, it was with reluctance that he left it; and he has been known, after evening ſervice, to play to an audience as great as ever filled the choir. After his performance was over it was his practice to adjourn with the principal perſons of the choir to the Queen's Arms tavern in St. Paul's church-yard, where was a great room, with a harpſichord in it; and oftentimes an evening was there ſpent in muſic and muſical converſation *.

After three years reſidence at Burlington-houſe, during which time he compoſed three operas, namely, Amadis, Theſeus, and Paſtor Fido, Mr. Handel received a preſſing invitation from the duke of Chandois to undertake the direction of the chapel at his ſuperb manſion, Cannons. Pepuſch had had for ſome years the direction of it, and had compoſed ſervices and anthems for it to a great number; but, like moſt other of his compoſitions, they were merely correct harmony, without either melody or energy; and it ſuited but ill with the duke's ideas of magnificence, and the immenſe expence he had been at in building ſuch a houſe, and furniſhing his chapel, to have any other than the greateſt muſician in the kingdom for his chapel-maſter. We may ſuppoſe that the offers made to induce Handel to exchange the patronage of one nobleman for another, and to enter into engagements that rendered him ſomewhat leſs than maſter of himſelf and his time, were proportioned as well to the munificence of his new patron as his own merits: Whatever they were, he complied with the invitation, and in the year 1718 went to reſide with the duke at Cannons, where he was no ſooner ſettled, than he ſat himſelf to compoſe a ſuite of anthems for the duke's chapel. In the courſe of theſe his ſtudies, he ſeems to have diſdained all imitation, and to have looked with contempt on thoſe pure and elegant models for the church ſtyle, the motets of Paleſtrina, Allegri, and Foggia, and for that of the chamber the Cantatas of Ceſti and Pier Simone Agoſtino; for theſe he thought, and would ſometimes ſay, were ſtiff, and void of that ſweetneſs of melody, which he looked upon to be eſſential as

* At one of theſe meetings, word being brought that Mattheſon's leſſons, which had been engraved and printed in London, were juſt come from the preſs; the book was immediately ſent for, and Handel, without heſitation, played it through.

well

well to choral as theatrical muſic; much leſs would he vouchſafe an imitation of thoſe milder beauties which ſhine ſo conſpicuouſly in the anthems of the Engliſh compoſers for the church, namely, Tallis, Bird, Gibbons, and others; or, to come near to his own time, thoſe of Wiſe, Humphrey, Blow, and Purcell: In ſhort, ſuch was the ſublimity of his genius, and the copiouſneſs of his invention, that he was perſuaded of his ability to form a ſtyle of his own: He made the experiment, and it ſucceeded.

The eſtabliſhment of the chapel at Cannons conſiſted in a ſufficient number of voices of various pitches, including thoſe of boys, for the performance of any compoſition merely vocal; but, in imitation of the practice in the chapels of foreign countries, the duke retained a band of the beſt inſtrumental performers; the anthems compoſed by Mr. Handel were made for voices and inſtruments, and in number are ſuppoſed to be little ſhort of twenty: As they have never been printed, it may be ſome ſatisfaction to the curious to be told that in the library of the Academy of ancient Muſic in London, are the following: 'O praiſe the Lord,' 'As pants the hart,' 'O ſing unto the Lord,' 'Have mercy upon me,' 'O come let us ſing,' 'I will magnify thee,' 'The Lord is my light,' 'My ſong ſhall be alway,' 'In the Lord put I my truſt,' 'The king ſhall rejoice,' and 'Let God ariſe.'

The Academy have alſo an anthem of his, 'Sing unto God,' performed at the marriage of Frederic, prince of Wales.

He alſo compoſed for the duke of Chandois, his ſerenata of Acis and Galatea, the words whereof are ſaid to have been written by Mr. Gay. Handel while at Naples had compoſed and performed a ſerenata entitled Acige and Galatea; and it is probable that he might have adapted many parts of the original compoſition to the Engliſh words; however this particular is to be remarked in the Acis and Galatea, that the fine chorus, 'Behold the monſter Polypheme,' ſo much admired for expreſſing horror and affright, is taken from one of his duets, in which the ſelf-ſame notes are ſet to words of a very different import.

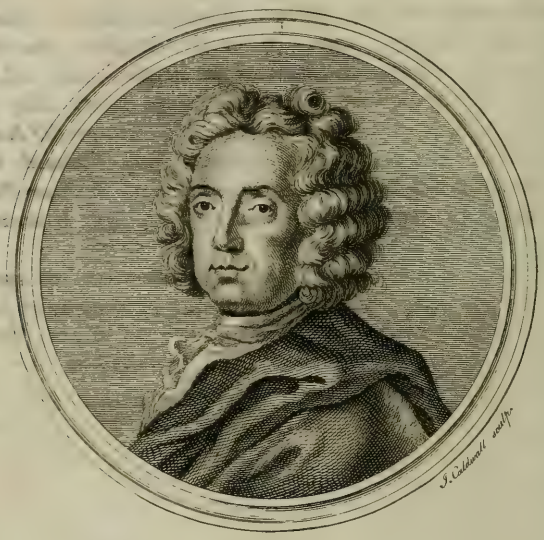
During the laſt year of his reſidence with the duke of Chandois, the principal nobility and gentry of the kingdom formed themſelves into a muſical academy for the performance of operas at the theatre in the Haymarket, to be compoſed by Mr. Handel, and performed under

der his direction. To this end a ſubſcription was raiſed, amounting to 50,000l. The king ſubſcribed 1000l. and permitted the ſociety thus formed to be dignified with the title of the Royal Academy. It conſiſted of a governor, deputy governor, and twenty directors, whoſe names were as follow: Thomas, duke of Newcaſtle, governor; lord Bingley, deputy governor; directors, the dukes of Portland and Queenſberry, the earls of Burlington, Stair, and Waldegrave, lord Chetwynd, lord Stanhope, James Bruce, Eſq. colonel Blathwayt *, Thomas Coke, of Norfolk, Eſq. Conyers D'Arcy, Eſq. brigadier-general Dormer, Bryan Fairfax, Eſq. Colonel O'Hara, George Harriſon, Eſq. brigadier-general Hunter, William Pulteney, Eſq. Sir John Vanbrugh, major-general Wade, and Francis Whitworth, Eſq.

Handel being thus engaged, found it neceſſary to ſeek abroad for the beſt ſingers that could be procured. Accordingly he went to Dreſden; and, having ſecured Seneſino and Signora Margarita Duraſtanti, returned with them to England. It has been aſſerted that at this time Bononcini and Attilio were in poſſeſſion of the opera ſtage; but this can no otherwiſe be true, than that the compoſitions of thoſe two maſters, or rather operas made up of ſongs ſelected from Italian operas compoſed by them, were repreſented here: That this was the caſe with reſpect to Bononcini, is moſt evident from what has already been related touching the operas of Camilla and Thomyris. Beſides which it may be obſerved that Bononcini came firſt to reſide in London upon the invitation of the Academy; and the firſt entire opera of his, namely Aſtartus, was performed in the year 1720, and Coriolanus, the firſt of Attilio, in 1723: The fact ſeems to ſtand thus, Bononcini, though he had never been in England, had a ſtrong party among the nobility; and at the inſtitution of the Royal Academy it ſeems to have been the deſign of the directors that the entertainment ſhould have all the advantages that could be derived from the ſtudies of men of equal abilities, but different talents, and accordingly Bononcini was included in the reſolutions, and Attilio engaged about three or four years after.

* This gentleman, an officer in the army, had when a child been a pupil of Aleſſandro Scarlatti. His proficiency on the harpſichord at twelve years of age aſtoniſhed every one. There is a picture of him by Kneller, painted when he was about that age, in the muſic-ſchool, Oxon.

CHAP. VIII.



GIOVANNI BUONONCINI

DA MODENA,

COMPOSITORE.

GIOVANNI BONONCINI, or as he affected to ſpell his name, BUONONCINI, was one of the ſons of Giovanni Maria Bononcini, of whom an account has already been given *, and a native of Modena. After having finiſhed his muſical ſtudies, probably under his father, who, to judge from the works publiſhed by him, particularly a treatiſe entitled Muſico Prattico, muſt have been an able inſtructor; he went to

* Vol. IV. page 276.

Vienna,

Vienna, and, having a very fine hand on the violoncello, was entered in the band of the emperor Leopold, and retained with a very large ſalary. At this time Aleſſandro Scarlatti had gained great reputation by the operas which he had compoſed; and Bononcini, deſirous to emulate him, though but eighteen years of age, compoſed one entitled Camilla, which was performed at Vienna, and alſo at divers of the Italian theatres, with greater applauſe than had ever been given to any work of the kind.

The introduction of the Italian opera into England, and the feeble attempts of Mr. Clayton to recommend it, have already been mentioned; Mr. Haym, convinced of the merit of Camilla, and of the poſſibility of adapting it to the taſte of an Engliſh audience but little ſenſible of the charms of Italian melody, contrived to fit it with Engliſh words; and, notwithſtanding the diſadvantages ariſing from this conjunction, it is ſaid to have been received no leſs favourably here than abroad. This was about the year 1707; and ſo deep was the impreſſion which the muſic of Bononcini had made upon the minds of the people here, that till the year 1710, the managers found themſelves reduced to a kind of neceſſity of introducing into every opera they exhibited, more than an equal proportion of Bononcini's airs, ſelected from a variety of works, which by that time he had compoſed. In the year abovementioned Mr. Handel arrived in England, and ſoon after gave to the Engliſh the opera of Rinaldo, and thereby laid the foundation for that fame which he afterwards acquired, and ſo long enjoyed in this country, and indeed throughout Europe; but his connexions at Hanover did not allow of his making London his reſidence, wherefore, after a twelvemonth's ſtay here, he returned.

The nobility and gentry, who were now become ſenſible of the charms of dramatic muſic, began to aſſociate in its behalf, and themſelves became conductors of the opera. Mr. Handel returned again to England; but having entered into engagements with the earl of Burlington and the duke of Chandois, he was for ſome years but an occaſional compoſer of operas: As ſoon as theſe were determined, the foundation of a royal academy was laid in the manner above related; Bononcini was then at Rome, and, as he himſelf expreſsly aſſerts, was called from thence to the ſervice of the Royal Academy *. About three years after, Attilio was alſo ſent for from

* In the dedication of his Cantatas to king George I.

Bologna,

Bologna, and, in virtue of their engagements with the directors, and during an interval of about ſeven years, they compoſed and exhibited the following operas; that is to ſay, Bononcini compoſed the operas of Aſtartus, Criſpus, Griſelda, Pharnaces, Erminia, Calphurnia, and Aſtyanax; and Attilio, thoſe of Coriolanus, Veſpaſian, Artaxerxes, Darius, and Lucius Verus.

It was hardly poſſible that men poſſeſſed of talents ſo different as were thoſe of Handel and Bononcini, ſhould be equally admired and patronized by the ſame perſons: The ſtyle of Bononcini was tender, elegant, and pathetic; Handel's poſſeſſed all theſe qualities, and numberleſs others, and his invention was inexhauſtible. For ſome or other of theſe conſiderations, and perhaps others of a very different kind, two parties were formed among the nobility, the one profeſſing to patronize Handel, and the other Bononcini: As to Attilio, he was an ingenious and modeſt man, and was therefore left to make his way as he could. Handel was honoured with the favour of the electoral family; and this might be one, among other reaſons, that induced the Marlborough family, as it ſtood affected at that time, to take his rival under their protection; and yet, ſo ſtrange and capricious are the motives of party oppoſition, Handel was eſpouſed by the Tories, and Bononcini by the Whigs. Upon the death of John, duke of Marlborough, in 1722, Bononcini was employed by the family to compoſe an anthem, which was performed at his interment in Henry the Seventh's chapel, Weſtminſter-abbey, and publiſhed in ſcore*; and ſoon after the counteſs of Godolphin, who upon the deceaſe of her father, by a peculiar limitation of that title, was now become ducheſs of Marlborough, took him into her family, and ſettled on him a penſion of five hundred pounds a year†. Her dwelling was in the Stable-yard near St. James's palace, in the houſe lately inhabited by her huſband the earl of Godolphin; and there ſhe had concerts twice a week, in which the muſic was ſolely the compoſition of this her favourite maſter, and the principal ſingers in the opera performed in it.

* The initial ſentence of it is as follows, 'When Saul was king over Iſrael, thou waſt 'he that leddeſt out and broughteſt in Iſrael.' This compoſition, though a fine one, is not uniformly excellent; but allowances muſt be made for the ſhort interval to which the author was confined.

† This circumſtance is mentioned by Rolli in the notes on his tranſlation of the comedy of the Conſcious Lovers, and is confirmed by a lady of high rank, the daughter of the ducheſs, now living, who communicated many of the particulars contained in this memoir.

In

In this eaſy and honourable ſituation, Bononcini had leiſure and opportunity to purſue his ſtudies; here he compoſed moſt of his operas, as alſo twelve Sonatas or Chamber Airs for two violins and a baſs, printed in the year 1732.

That ſubſcription of the nobility and gentry, which has been already mentioned, and which laid the foundation of what was called the Royal Academy of Muſic, was calculated with a view to the improvement of the ſcience; but, unluckily for Bononcini, the views of this aſſociation were chiefly directed towards Handel, and accordingly he was the firſt retained in their ſervice, and this notwithſtanding that Bononcini had for his friend the governor of the academy, the late duke of Newcaſtle, who had married the daughter of the counteſs of Godolphin, his patroneſs.

The academy was no ſooner eſtabliſhed, than a conteſt began between the friends of Handel on the one part, and thoſe of Bononcini on the other, which was brought to a criſis by the performance of the opera of Muzio Scævola, of which Handel, Bononcini, and Attilio compoſed each an act: The judgment of the public in favour of Handel put an end to the competition, and left him without a rival for the public favour. This diſpute, although it determined the point of precedence between Handel and Bononcini, did not operate in the total excluſion of the latter from the academy. He continued to perform operas there till the year 1727; after which he retired, and purſued a life of ſtudy and eaſe in that noble family which had ſo long afforded him protection; but, being a man of a haughty and imperious temper, he at length rendered himſelf unworthy of this honourable patronage; and finding that he had ruined his fortunes in the Marlborough family, and by a ſingular inſtance of folly and diſingenuity, forfeited the eſteem of his friends in the muſical world, he aſſociated himſelf with a common ſharper; and, finding England no abiding place for them, they took leave of it together. The motives to this retreat, ſo far as reſpected Bononcini, were as follow:

The Academy of ancient Muſic, of the eſtabliſhment whereof an account has been given in a preceding page, continued to flouriſh, and was become the reſort of the moſt eminent maſters, as well foreigners as natives, of the time, and Bononcini himſelf was a member of it. About the beginning of the year 1731, one of the members had received from Venice a book intitled 'Duetti, Terzetti & 'Madrigali, Conſecrati alla Sacra Ceſarea Real Maeſtà di Gioſeppe I.

'Imperatore: Da Antonio Lotti Veneto, Organiſta della Ducale di 'San Marco, Venezia, 1705;' and, having looked it over, he appointed the eighteenth madrigal in the book, beginning 'In una ſiepe om-'broſa,' to be ſung in the courſe of the next evening's performance, which was done accordingly: This madrigal had about four years before, by Dr. Greene, been produced in manuſcript as a compoſition of Signor Giovanni Bononcini, who was then in England, and one of their members; and he, hearing that it was now performed as the work of another author, writes a letter to the Academy, wherein he makes grievous complaints, accuſes the pretended author of plagiariſm, and affirms that he himſelf compoſed it thirty years before, exactly as it is printed in the book, at the command of the emperor Leopold; for a proof of which aſſertion he appeals to the archives of that emperor. This obliged the Academy to write by their ſecretary to Signor Lotti, who in his anſwer aſſures them that he was the author of the madrigal in queſtion, and had formerly given a copy of it to Sig. Ziani, chapel-maſter to the emperor Leopold, before whom it had been performed; and that it ſeemed incredible to him that Signor Bononcini ſhould, in the 'gayeté de coeur,' as he expreſſes himſelf, adopt his defects for his own. This letter was delivered into Bononcini's own hands; but he not thinking fit to anſwer it, the Academy wrote again to Venice, and procured from Lotti an inſtrument under the ſeal of a public notary, wherein, after an invocation of the name of the eternal God, it is certified that four of the moſt eminent maſters of Venice*, and an officer of the emperor, had appeared before him, and, having voluntarily taken their oath, 'tacto pectore, et tactis Scripturis,' had depoſed that they knew the madrigal 'In una ſiepe ombroſa,' to be the work of the abovenamed Signor Antonio Lotti; ſome of them having ſeen it compoſing in the rough draught; others having ſung it, and others having heard it practiſed before it went to the preſs. Beſides this certificate, there were at the ſame time tranſmitted to London divers atteſtations of perſons of undoubted credit living at Vienna, one of whom was the Abbate Pariati, author of the words of the above madrigal,

* Their names and titles were as follow, viz. the moſt reverend Antonio Biſi, maeſtro di capella of the moſt ſerene republic of Venice; Girolamo Melari, muſician of the ducal chapel of St. Mark; Claudio Severo Frangioni, alſo muſician of the ſaid ducal chapel; the reverend Sig. D. Clemente Leopoldo de Tarſis & Ottavio, late chamberlain of the Golden Key to his Imperial majeſty, and hereditary poſtmaſter general of the empire at Venice, and Giorgio Gentili, firſt violin of the ſaid ducal chapel.

to

to the ſame effect. Theſe letters, for the ſatisfaction of the public, were ſoon after printed, and thus this remarkable conteſt ended *.

The conſequence of this diſpute was very fatal to the intereſts of Bononcini; it was thought a very diſhoneſt thing in him to aſſume, and that in terms ſo poſitive and expreſs, the merit of a compoſition, which he could not but know was the work of another; to palliate this, it is ſaid that the ſcore of the madrigal delivered in to be ſung at the Academy, was not ſubſcribed with the name of Bononcini, as others of his compoſitions had invariably been; and to this fact a gentleman of undoubted veracity, now living, ſpeaks with great certainty, who was preſent at the performance, and peruſed the manuſcript of the ſcore; but whether the letters above referred to are not evidence of his claim, and alſo of the injuſtice of it, will hardly bear a queſtion †.

Notwithſtanding the variety and ſtrength of the evidence againſt Bononcini, it does not appear that he ever retracted his claim to the madrigal in queſtion, or apologized for his behaviour in any one inſtance during the conteſt, but with a ſullen kind of pride left his adverſaries to purſue their own meaſures; all which conduct muſt ſeem unaccountable to ſuch as are acquainted with his great abilities; and the more ſo, as there are extant ſundry compoſitions of his of this very kind, that is to ſay, madrigals for five voices, not only equal to this of Lotti, but to any that we know of.

From this time the reputation of Bononcini began to ſink in the world; and, what was worſe, he found that his diſgrace began to operate upon his intereſt in the Marlborough family; indeed his behaviour in it had at no time been ſuch as ſuited with that generous protection which it had invariably afforded him, for he was haughty and capricious, and was for ever telling ſuch ſtories of himſelf as were incredible. From a propenſity, that muſt ſeem unaccountable, he

* Vide Letters from the Academy of ancient Muſic at London, to Signor Antonio Lotti of Venice, with his Anſwers and Teſtimonies, octavo, Lond. 1732.

† Dr. Greene, who had introduced the madrigal in queſtion into the Academy, notwithſtanding the evidence to the contrary, was one of the laſt to believe that it was a compoſition of any other than his friend Bononcini; but finding himſelf almoſt ſingular in this opinion, he withdrew from the ſociety, carrying with him the boys of St. Paul's; and, calling in to his aſſiſtance Mr. Feſting, the firſt violin of the king's band, he eſtabliſhed a concert at the Devil tavern, Temple Bar, which being performed in the great room called the Apollo, was named the Apollo Society; and the joke upon this occaſion among the academicians was, that Dr. Greene was gone to the Devil.

affected

affected to be thought a much older man than he was; and in the year 1730, when every circumſtance in his perſon and countenance beſpoke the contrary, he ſcrupled not to aſſert that he was on the verge of fourſcore. About the year 1733 his affairs were come to a criſis in England: There was at that time about the town a man, who with ſcarce any other recommendation than fine cloaths, and a great ſtock of impudence, appeared at court, and aſſumed the title of Count Ughi; it is ſaid that he was a friar, but his pretence here was that he was an Italian nobleman, and a natural ſon of our king James II. being a man of parts, and well accompliſhed, he on the footing of relation, ſuch as it was, gained an eaſy admiſſion to the ducheſs of Buckingham, and became ſo much her favourite, that thoſe who were not aware of the ſuppoſed conſanguinity between them, heſitated not to ſay ſhe meant to make him her huſband.

This fellow, among various other artifices, pretended to be poſſeſſed of the ſecret of making gold, and Bononcini, who had never in his life known the want of it, was fooliſh enough to believe him. In ſhort, he was prevailed on to leave the hoſpitable roof under which he had ſo long been ſheltered, and became a ſharer in the fortunes of this egregious impoſtor; they quitted the kingdom together, but it is probable that this connection laſted not long, and that Bononcini was conſtrained to recur for a livelihood to the exerciſe of his profeſſion; for a few years after his leaving England, he was at Paris, and compoſed for the royal chapel there, a motet, in which was a ſolo, with an accompanyment for the violoncello, which he himſelf performed in the preſence of the late king of France. This compoſition was printed at Paris.

Upon the concluſion of the peace of Aix la Chapelle, Bononcini was ſent for to Vienna by the emperor of Germany, and compoſed the muſic for that occaſion, and was rewarded with a preſent of eight hundred ducats. This was in the year 1748; and ſoon after the rejoicings for the peace were over, he, together with Monticelli, a ſinger who had appeared in the opera at London, ſet out for Venice, the one having been engaged as compoſer, the other as principal ſinger there. Mr. Carrington the meſſenger was at Vienna at the ſame time, and ſaw them both ſet off in the ſame poſt-chaiſe.

CHAP.

CHAP. IX.

THE merits of Bononcini as a muſician were very great; and it muſt be thought no diminution of his character to ſay that he had no ſuperior but Handel; though, as the talents which each poſſeſſed were very different in kind, it is almoſt a queſtion whether any compariſon can juſtly be made between them. Handel's excellence conſiſted in the grandeur and ſublimity of his conceptions, of which he gave the firſt proofs in his Te Deum and Jubilate; Bononcini's genius was adapted to the expreſſion of tender and pathetic ſentiments. His melodies, the richeſt and ſweeteſt that we know of, are in a ſtyle peculiarly his own; his harmonies are original, and at the ſame time natural: In his recitatives, thoſe manifold inflexions of the voice, which accompany common ſpeech, with the ſeveral interjections, exclamations, and pauſes proper thereto, are marked with great exactneſs and propriety.

Whoever reflects on the diviſions and animoſities occaſioned by the competition between the two great maſters Handel and Bononcini, muſt wonder at the infatuation of the parties that ſeverally eſpouſed them, in that they were not able to diſcern in the compoſitions of both beauties, of different kinds it is true, but ſuch as every ſoul ſuſceptible of the charms of muſic muſt feel and acknowledge. This animoſity may ſeem to have been owing to the determination of an over refined judgment; but ſuch as have a true idea of the ridiculous character of an opera connoiſſeur, or are ſenſible of the extravagant length, to which the affectation of a muſical taſte will carry ſilly people of both ſexes, will juſtly impute it to ignorance, and an utter inability to form any judgment or well grounded opinion about the matter.

But where was the reaſon for competition? Is it not with muſic as in poetry and painting, where the different degrees of merit are not eſtimated by an approximation to any one particular ſtyle or manner as a ſtandard, and where different ſtyles are allowed to poſſeſs peculiar powers of delighting? And, to apply the queſtion to the preſent

caſe, why was it to be aſſumed as a principle, that to an ear capable of being affected with the ſublimity and dignity of Handel's muſic, the ſweetneſs and elegance of Bononcini's muſt neceſſarily be intolerable? and, vice verſa. Milton and Spenſer were not contemporaries; but had they been ſo, could the admirers of one have had any reaſon for denying praiſe to the other? In this view of the controverſy, the conduct of the parties who ſeverally eſpouſed Handel and Bononcini can be reſolved only into egregious folly and invincible prejudice; and that mutual animoſity, which, men when they are leaſt in the right, are moſt diſpoſed to entertain.

The long reſidence of Handel in this country, the great number of his compoſitions, and the frequent performance of them, enable us to form a competent judgment of his abilities; but the merits of Bononcini are little known and leſs attended to. Such as form their opinion of him by his early operas, ſuch as Camilla, and thoſe others from which the airs in Thomyris were taken, will greatly err in the eſtimation of his talents, theſe being but puerile eſſays, while he was under twenty years of age. The works of his riper years carry in them the evidences of a mature judgment; and though his characteriſtic be elegance, ſoftneſs, and a fine, eaſy, flowing fancy, there are compoſitions of his extant in manuſcript, particularly a maſs for eight voices, with inſtruments, a Laudate Pueri, and ſundry madrigals for five voices, from which we muſt conclude that his learning and ſkill were not inferior to thoſe powers of invention, which in an eminent degree he was allowed to poſſeſs.

A perſon now living, and at the head of the profeſſion of muſic, and who perfectly remembers Bononcini, inclines to the opinion, that, notwithſtanding the ſuſpicions to the contrary, the reports which he made of his very advanced age were founded in truth; and calculates that in the year 1748 he could be but little ſhort of a hundred. He ſays that his merit in his profeſſion may be inferred from that reſpect and deference with which he was treated by the ſingers in the opera, particularly Seneſino; as alſo by the principal inſtrumental performers, Carbonelli, the elder Caſtrucci, and Giuſeppe San Martini *. A letter of Bononcini, dated from London, in the year 1725,

* Of theſe ſeverally an account will hereafter be given.

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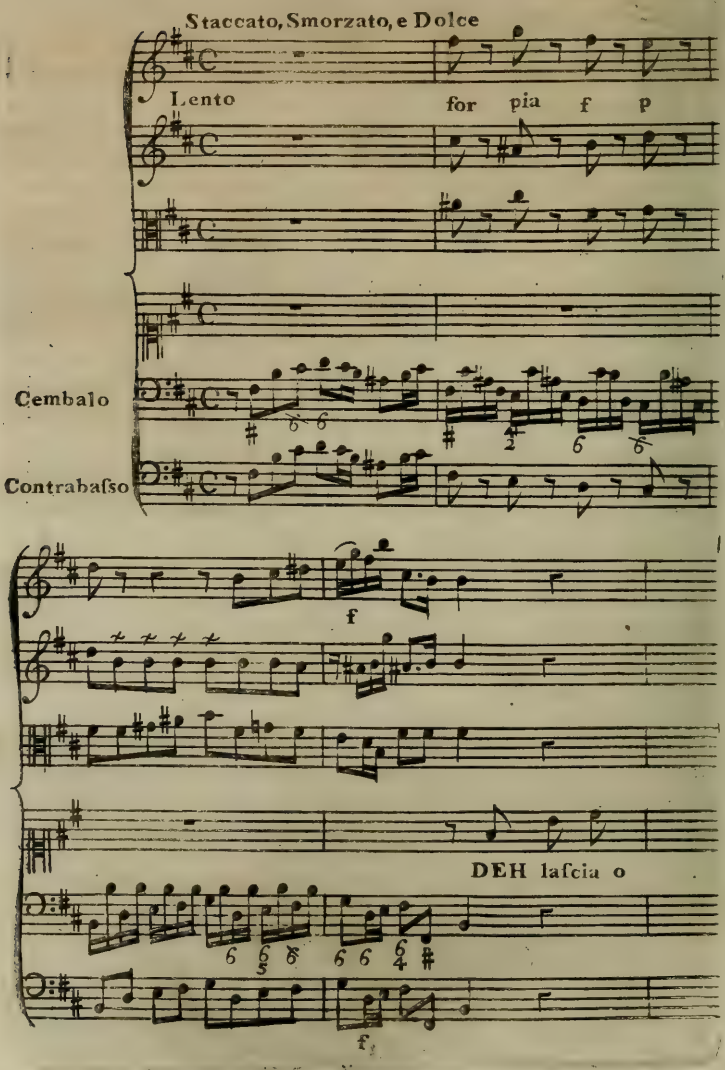
is printed in the fifth volume of Marcello's Pſalms, and contains a commendation of that work and its author.

The works of Bononcini publiſhed in England are, Cantate e Duetti, dedicati alla ſacra Maeſtà di Giorgio Re della Gran Bretagna, &c. Londra, 1721 *. The ſubſcription to this book was two guineas: It was honoured with the names of many of the principal nobility, who were very liberal to the author; the duke and ducheſs of Queenſberry ſubſcribed each for twenty-five books; and the counteſs of Sunderland alone for fifty-five; and many others for ten and five; and it is computed that this work produced the author near a thouſand guineas. The operas of Aſtartus and Griſelda, Divertimenti da Camera pel Violino o Flauto, dedicati all' eccellenza del Duca di Rutland, &c. Londra, 1722. The funeral anthem for John, duke of Marlborough, and Twelve Sonatas for the Chamber, for two violins and a baſs, dedicated to the ducheſs of Marlborough, London, 1732. Of theſe the firſt ſeems to be the chief; and as it was the produce of thoſe leiſure hours of ſtudy, when, without being goaded by the call of the public, he was at liberty to wait the returns of his fancy, and to take advantage of thoſe moments in which he found the powers of his genius and invention at the higheſt. Certain it is that the Cantatas and Duets contained in the above collection have long been held in high eſtimation by all good judges of muſic; and it is ſome proof thereof, that the preludes to them, conſiſting of airs for two violins and a baſs, till within about the laſt twelve years, were alternately, with Corelli's Sonatas, the ſecond muſic before the play at one or other of the theatres.

The following air of Bononcini, taken from his opera of Aſtyanax, was, at the time when that opera was performed, greatly admired for the ſweetneſs of the air, and the originality of the accompanyment; it was never printed, and may be eſteemed a curioſity.

* Some copies of the book are abroad, with a title-page expreſſing barely the name of the book and of the author, and with no dedication.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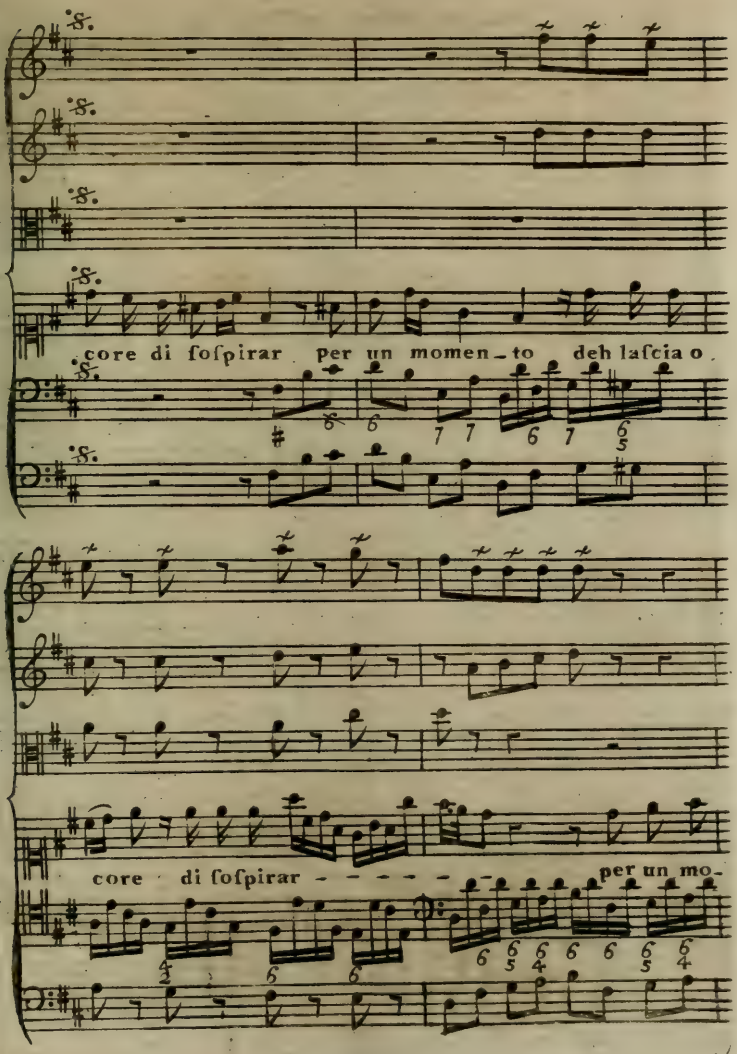
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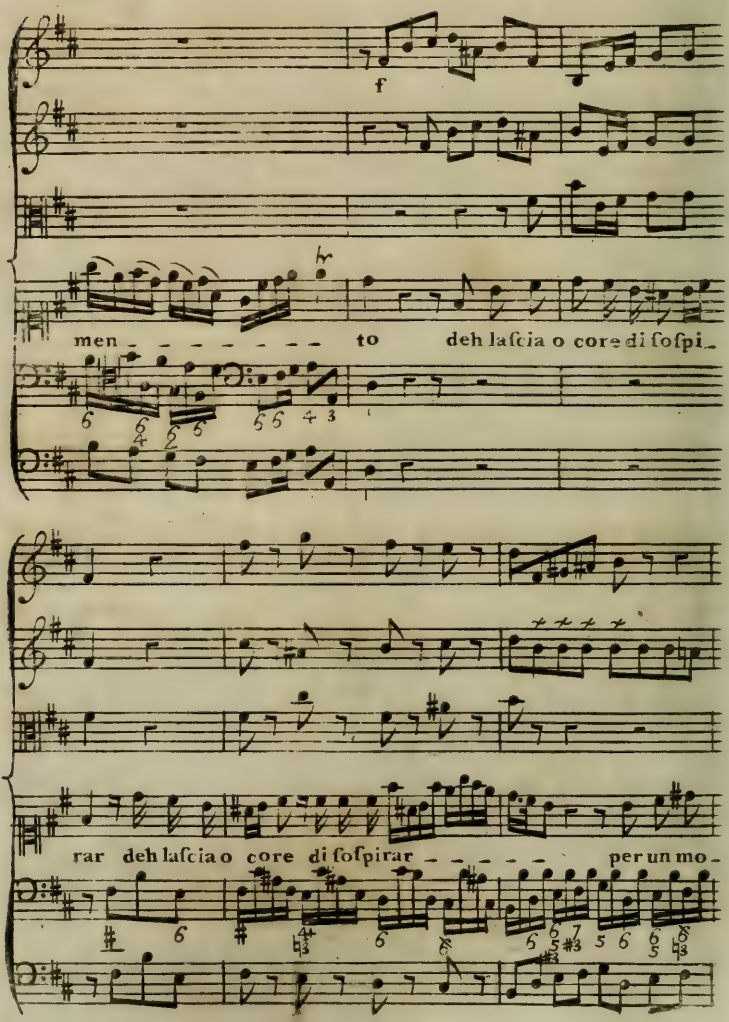
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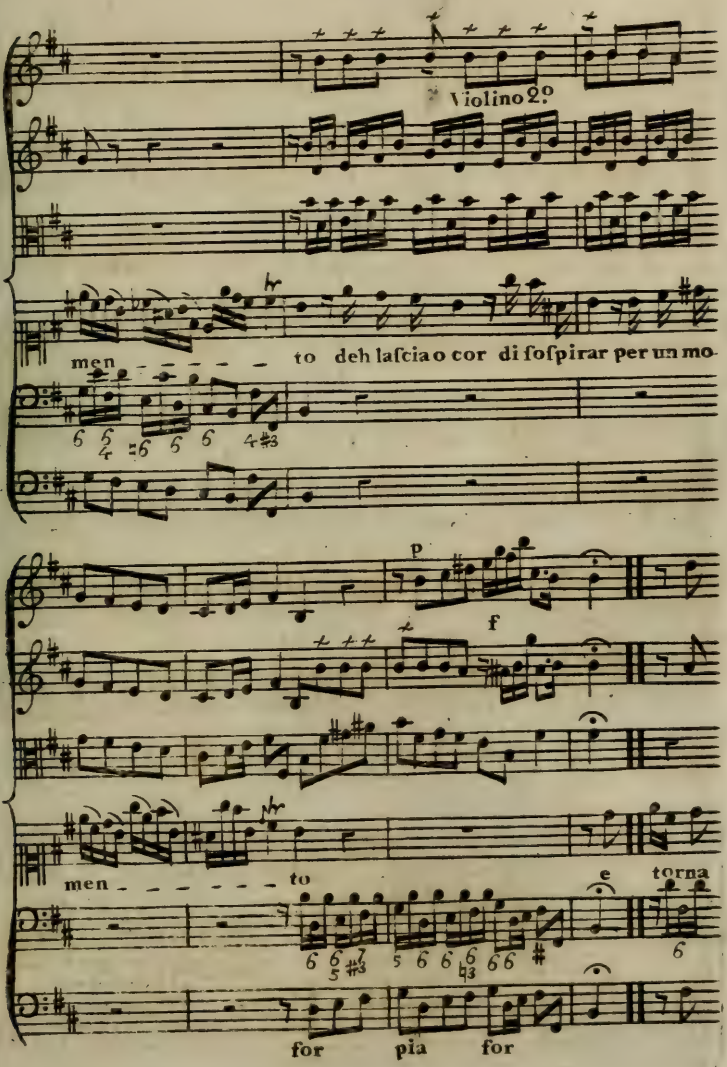
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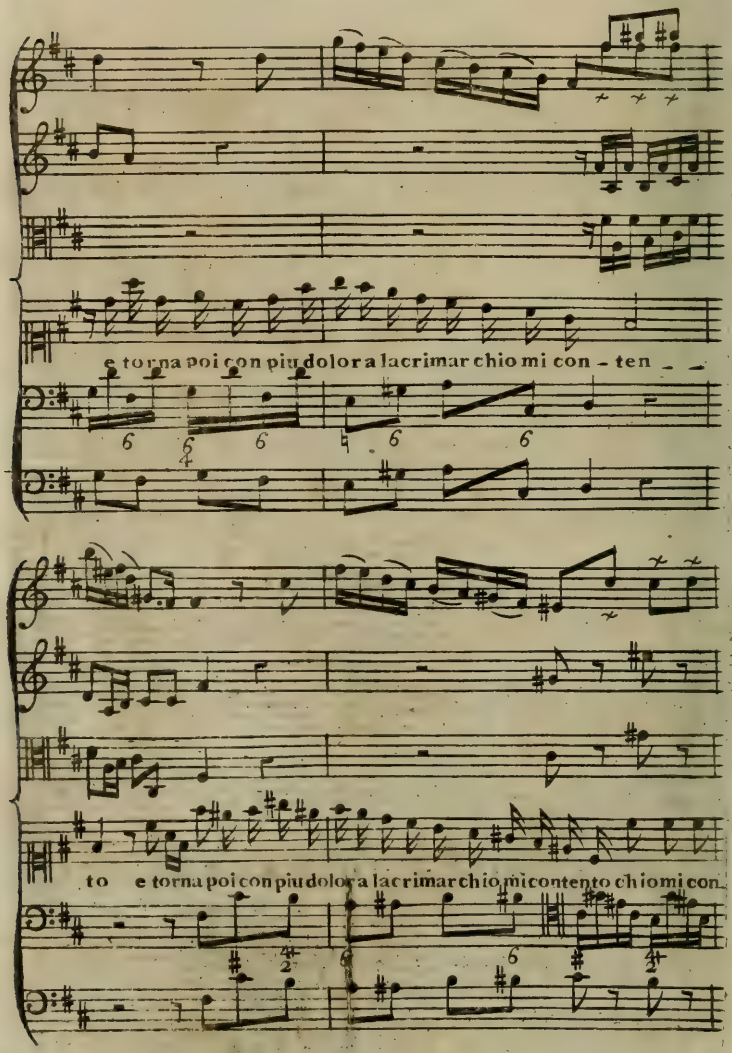
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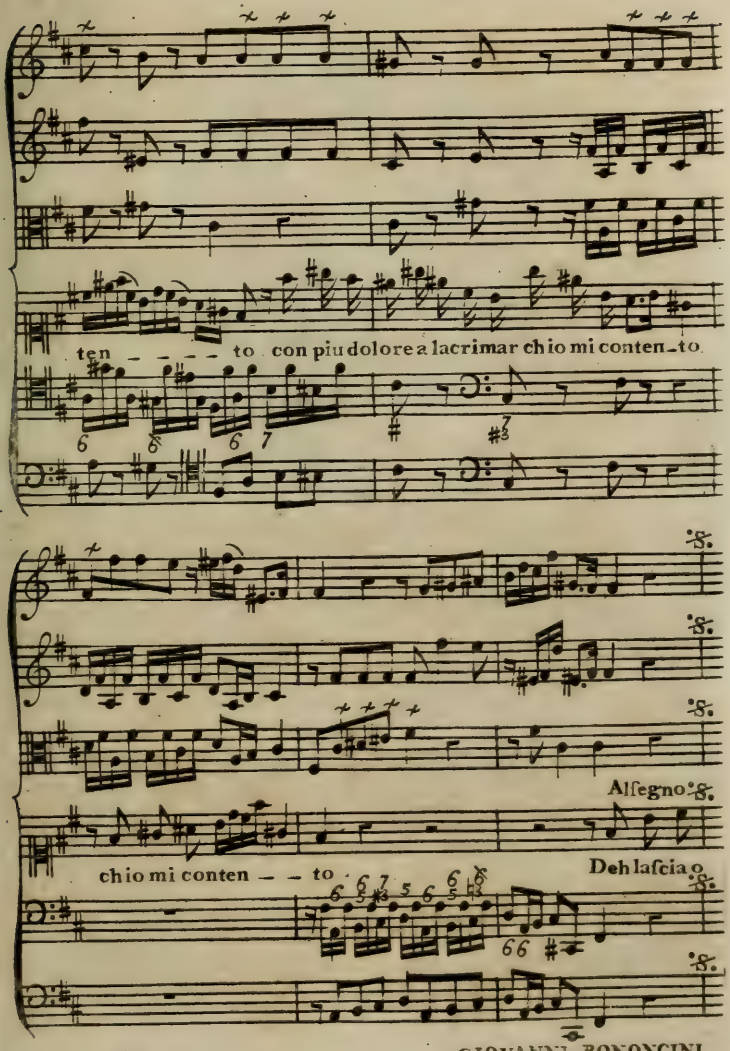
to e torna poi con piu dolor a lacrimar chio mi contento chio mi con



GIOVANNI BONONCINI.

ATTILIUS ARIOSTI BONONIENSIS.

Attilio Ariosti, an eccleſiaſtic, and therefore uſually called in England and elſewhere Padre Attilio *, was a native of Bologna, and chapel-maſter to the electreſs of Brandenburg. In the year 1700, on the anniverſary of the nuptials of Frederic, hereditary prince of Heſſe Caſſel, with the electoral princeſs of Brandenburg, Louiſa Dorothea Sophia, being the firſt day of June, he performed at Lutzen-

* It is ſaid that he was a Dominican friar, but that he had a diſpenſation from the pope that exempted him from the rule of his order, and left him at liberty to follow a ſecular profeſſion.

burg,

burg, a villa of the princeſs at a ſmall diſtance from Berlin, a ballet, and on the ſixth of the ſame month, an opera, both of his compoſition, which were received with great applauſe. In the former he affected to imitate the ſtyle of Lully; but in the latter, following the dictates of his own genius and invention, he exceeded the higheſt expectations. The title of the opera was Atys, in which a ſhepherd of that name is repreſented in the extremity of rage and deſpair, to which paſſions Attilio had adapted a compoſition called Sinfonia Infernale, the modulation whereof was ſo ſingular, and withal ſo maſterly, that the audience were alternately affected with terror and pity, in an exact correſpondence with the ſentiments of the poet and the deſign of the repreſentation. He alſo compoſed a muſical drama entitled 'Amor tra Nemici,' which was performed on the birth-day of the emperor Joſeph in that year. The words of this drama were printed for the peruſal of the audience during the time of performance; and it is from the title-page of this publication only, that the fact of his being an eccleſiaſtic is aſcertained; for as to his profeſſion, it was altogether ſecular, and he never pretended to the exerciſe of any eccleſiaſtical function. Attilio was a celebrated performer on the violoncello; but he was moſt diſtinguiſhed for his performance on an inſtrument, of which if he was not the inventor, he was the great improver, namely, the Viol d'Amore, for which he made many compoſitions. The reſidence of Attilio at Berlin in the year 1698, the time when Handel, then but a child, arrived at that city, gave him an opportunity of knowing him, and laid the foundation of a friendſhip, which, notwithſtanding a competition of intereſts, ſubſiſted for many years after. The occaſion of his leaving Berlin was an invitation from the directors of the opera here to come and ſettle at London; upon his arrival he joined with Bononcini: the conſequences of that aſſociation are related in the account herein before given of his colleague and his rival Handel, and leaves little to be ſaid of him farther than regards his works, and his general character as a muſician.

Of ſundry operas compoſed by Attilio, only Coriolanus and Lucius Verus are in print, though many of the airs in others of them are to be found in collections publiſhed by Walſh. Of his operas Coriolanus was beſt received, and is the moſt celebrated; the priſon ſcene in particular is wrought up to the higheſt degree of perfection that

muſic

muſic is capable of, and is ſaid to have drawn tears from the audience at every repreſentation: One of the Newgate ſcenes in the Beggar's Opera is apparently a parody on it, and Mr. Gay ſeems to intimate no leſs in his preface.

The ſucceſs of Mr. Handel in the compoſition of operas, and the applauſe with which his productions were received, not only ſilenced all competition againſt him, but drove his opponents to the neceſſity of relinquiſhing their claim to the public favour. Bononcini, upon his ceaſing to compoſe for the opera, found a comfortable retreat, and a ſovereign remedy for the pangs of diſappointed ambition, in the Marlborough family; the lot of Attilio was leſs happy, and we know of no patronage extended to him. Preſſed by the neceſſity which followed from his want of encouragement, he not ſo properly ſolicited as begged, a ſubſcription from the nobility and gentry to a book of Cantatas, in which he purpoſed to diſplay the utmoſt of his abilities. Before this time Bononcini had made the like attempt in a propoſal to publiſh his Duettos and Cantatas; the ſubſcription to the work was two guineas; and he ſucceeded ſo well, that the profits of the publication were eſtimated at near a thouſand guineas. Attilio, in the hope of like ſucceſs, applied himſelf to ſuch as he thought his friends, and, as well where he failed of a promiſe, as where he obtained one, he inrolled the name of the perſon applied to, in his liſt of ſubſcribers, and his book was publiſhed with the ſtrange title of 'Alla Maeſtà di Giorgio Rè della Gran Britagna, &c. &c. &c.' and only the initials of his name to the dedication. The work conſiſts of ſix Cantatas, the words whereof are conjectured to have been written by Paolo Rolli; and a collection of leſſons for the Viol d'Amore.. The compoſitions of both kinds contained in it abound with evidences of a fertile invention, and great ſkill in the art of modulation and the principles of harmony; and, upon the whole, may be ſaid to have merited a better reception than the public vouchſafed to give them. After the publication of this book Attilio took leave of England.

CHAP.

CHAP. X.

THE account which it is propoſed to give of the opera, and of thoſe contentions among the ſingers, that, in the ſubſequent hiſtory of it will be found to have greatly embarraſſed the directors, and divided the ſupporters of it into parties, will convince every one who reads it, that the profeſſion of an opera ſinger was become of great importance; and that the careſſes of princes and other great perſonages, who were ſlaves to their pleaſures, had contributed to make them inſolent; and this conſideration makes it neceſſary to recur ſome years backwards, and take a view of the profeſſion in its infancy, and to aſſign the cauſes that contributed to aggrandize it.

The profeſſion of a public ſinger was not unknown to the ancient Romans; but among that people thoſe that followed it were in general the ſlaves or domeſtic ſervants of the Patricians. In after-times it was followed for a livelihood by perſons of both ſexes, and with the greateſt emolument by males, who in their infancy had undergone an operation, which ſeldom fails to improve the vocal organs: Of the general character and behaviour of this latter claſs of ſingers, we have no clear intimation till about the year 1647, when Doni publiſhed his treatiſe De Præſtantia Muſicæ veteris, in which he gives many inſtances of their arrogant and licentious behaviour to their ſuperiors, and their general diſpoſition to luxury and extravagance. Of the women the above writer ſays little but what is to their honour; two the moſt celebrated female ſingers of his time, Hadriana Baroni, and Leonora her daughter, he repreſents as virtuous and modeſt women.

The ſame author informs us, that in his time ſingers with remarkable fine voices were hired at great rates to ſing at the public theatres; but ſo ſervile in his eſtimation does the profeſſion ſeem to appear, that he has forborne, except in the inſtances above mentioned, to diſtinguiſh even the moſt celebrated of them by their names. In proportion as theatric muſic improved, theſe people became more and more conſpicuous; but not till the cloſe of the laſt century were any of the ſingers in the Italian opera know by their names; the firſt that can be readily recalled to memory is Siſacio, who, after having ſung

abroad for many years with great applauſe, came into England, and was a ſinger in the chapel of James II. ſoon after whom appeared Franceſco Antonio Piſtocchi, who, to borrow a term from the painters, was the founder of a ſchool, which has produced ſome of the moſt celebrated ſingers in theſe latter ages. The ſchool of Piſtocchi is called the School of Bologna; but it ſeems that there was alſo one more ancient, called the School of Tuſcany; and to this ſeminary Milton ſeems to allude in the following lines, part of a ſonnet inſcribed to Mr. Lawrence:

What neat repaſt ſhall feaſt us, light and choice,
Of Attic taſte, with wine; whence we may riſe
To hear the lute well toucht, or artful voice
Warble immortal notes and Tuſcan air?

Mr. Martinelli, in two letters by him written to an Engliſh nobleman, on the origin of the Italian opera*, would inſinuate that the ſtyle of the Tuſcan ſchool, even down to the beginning of the preſent century, retained much of that natural ſimplicity and auſterity which characterized the ſongs of the church; and that Sifacio †, and La Tilla, both natives of Tuſcany, and of this ancient ſchool, determined the epocha of this grave and ſimple muſic; and farther that Piſtocchi corrupted it. His character of this perſon is, 'that he ſung at firſt upon the theatre, but being obliged, becauſe 'of his diſagreeable voice and ungraceful figure, to quit the ſtage, 'he turned prieſt, and undertook to teach an art which he was judg-'ed unable to practice with ſucceſs.'

To this opinion of Mr. Martinelli, ſo far as it reſpects Piſtocchi, we have to oppoſe that of a much better judge, namely, Mr. Galliard, who gives the following account of him, viz. 'That he refined the 'manner of ſinging in Italy, which was then a little crude; and that 'his merit in this is acknowledged by all his countrymen, and con-'tradicted by none: That when he firſt appeared to the world, and 'a youth, he had a very fine treble voice, but by a diſſolute life loſt 'it: That after ſome years he recovered a little glimpſe of voice, 'which by time and practice turned into a fine contralto; that he

* Lettere Familiari e Critiche di Vincenzio Martinelli. Londra, 1758.

† This was a name of diſtinction given to him on his performing the character of Syphax in an opera, and in conſequence thereof his true name was forgotten.

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'took care of it, and, travelling all Europe over, where hearing different manners and taſtes, he appropriated them to himſelf, 'and formed that agreeable mixture which he produced in Italy, 'where he was imitated and admired.' Mr. Galliard concludes this character of Piſtocchi with the mention of a remark, which he ſeems to acquieſce in, viz. that though ſeveral of his diſciples ſhewed the improvement they had from him, yet others made an ill uſe of it, having not a little contributed to the introduction of the modern taſte.

To proceed with the ſchool of Bologna. Mr. Martinelli adds, the moſt celebrated ſcholars of Piſtocchi were Bernacchi * and Paſi, both of Bologna, and his countrymen; the former he ſays has acquired the applauſe of a few enthuſiaſts, who are fond of difficulties, by his ſkill and ingenuity in running over the moſt hard paſſages of muſic in the ſhort ſpace of an Arietta; but that he was never ſo ſucceſsful as to pleaſe the generality, becauſe he often neglected the ſentiment which he had to expreſs, in order to give a looſe to his fancy; beſides, he adds, his voice was little pleaſing, and his figure wanted conſequence. On the contrary, he ſays, that Paſi retained none of the leſſons of his maſter, but what were neceſſary in order to ſet off a voice, which, though weak, was exceedingly agreeable; a circumſtance, that, joined to an advantageous figure, procured him in a ſhort time the reputation of the moſt perfect ſinger that had appeared upon the ſtage. The ſame author mentions Porpora as the inſtructor of Farinelli and other celebrated ſingers, and who, as he taught his pupils a manner of ſinging till then unknown, is, as well as Bernacchi, conſidered as the founder of a ſchool which will be mentioned in a future page †.

While the propoſal for an academy was under conſideration, and to accelerate the carrying of it into execution, Mr. Handel ſet himſelf to compoſe the opera of Radamiſtus, and cauſed it to be repreſented at the Haymarket theatre in the winter of the year 1720: The applauſe with which it was received cannot be better related than in the words of the anonymous author of Memoirs of the Life

* Antonio Bernacchi: One of that name ſung at London in the opera of Lotharius, repreſented in the year 1729, but with little applauſe, though he was allowed to be a great maſter.

† The cant of all profeſſions is diſguſting, and that of the muſical connoiſſeurs moſt ſo, as it is ever dictated by ignorance and affectation. Nevertheleſs as the term ſchool, as applied to muſical performance, may be thought technical, we chooſe rather to adopt it than expreſs it by a periphraſis.

of

of Mr. Handel, publiſhed in the year 1760, which are as follow: 'If 'perſons who are now living, and who were preſent at that per- 'formance, may be credited, the applauſe it received was almoſt as 'extravagant as his Agrippina had excited; the crouds and tumults 'of the houſe at Venice were hardly equal to thoſe at London. In 'ſo ſplendid and faſhionable an aſſembly of ladies, to the excellence 'of their taſte we muſt impute it, there was no ſhadow of form or 'ceremony, ſcarce indeed any appearance of order or regularity, po- 'liteneſs or decency: Many, who had forced their way into the 'houſe with an impetuoſity but ill ſuited to their rank and ſex, ac- 'tually fainted through the exceſſive heat and cloſeneſs of it; ſeveral 'gentlemen were turned back who had offered forty ſhillings for a 'ſeat in the gallery, after having deſpaired of getting any in the pit 'or boxes.'

The performance of the opera of Radamiſtus had impreſſed upon the friends of Handel, and indeed upon the public in general, a deep ſenſe of his abilities. It received great advantages from the per- formance; for Seneſino ſung in it that admirable air, 'Ombra Cara,' and Duraſtanti others; but, to remove all ſuſpicion that the ap- plauſe of the public was paid to the repreſentation, and not to the in- trinſic merit of the work, Handel publiſhed it himſelf, having pre- viouſly obtained a licence under the ſign manual, dated 14 June, 1720, for ſecuring to him the property in that, and ſuch other of his works as he ſhould afterwards publiſh *.

Whoever peruſes the opera of Radamiſtus, will find abundant rea- ſon to acquieſce in the high opinion that was entertained of it. The airs in it are all excellent, but thoſe of chief note are, 'Deh fuggi un 'traditore,' 'Son contenta di moire,' 'Doppo torbide procelle,' 'Ombra Cara,' 'Spero placare,' 'La ſorte il ciel amor,' and 'Vanne 'ſorella ingrata †.' The performance and the publication jointly operated in bringing the intereſts of the three rivals to a criſis: Nei-

* It was in the title-page ſaid to be publiſhed by the author, and printed and ſold by Richard Meares, muſical inſtrument maker, and muſic printer in St. Paul's church-yard, and by Chriſtopher Smith, at the Hand and Muſic-book in Coventry ſtreet, near the Haymarket, and no where elſe in England.

† There is in this opera a ſhort air, 'Cara Spoſa,' in the key of A, with the greater third, which is to be diſtinguiſhed from one with the ſame beginning in the opera of Ri- naldo in E, with the leſſer third, which is a ſtudied compoſition, for this reaſon that Mr. Handel looked upon the two airs, 'Cara Spoſa,' and 'Ombra Cara,' as the two fineſt he ever made, and declared this his opinion to the author of this work.

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ther was diſpoſed to yield, and the friends of each concurred in a propoſal that Handel, Bononcini, and Attilio ſhould in conjunction compoſe an opera, that is to ſay, each of them an act, as alſo an overture: The opera was Mutius Scævola; Bononcini ſet the firſt act, Attilio the ſecond, and Handel the third, the ſongs and the overture in the firſt and third are in print, and we are enabled to make a compariſon between Handel and Bononcini, but of Attilio's part of the work we can ſay nothing.

The iſſue of this conteſt determined the point of precedence between Handel and his competitors: His act in Mutius Scævola was pronounced ſuperior to the others, and Bononcini's next in merit. This victory however was not productive of thoſe conſequences that ſome might hope for; it did not reduce the adverſaries of Handel to the neceſſity of a precipitate retreat, nor even leave the conqueror in poſſeſſion of the field of battle, for both Bononcini and Attilio continued to compoſe for the opera after the diſpute; and indeed the fineſt compoſitions of each, as namely, Aſtartus, Criſpus, Griſelda, Pharnaces, Calphurnia, Erminia, Aſtyanax, by the former; and Coriolanus, Veſpaſian, Artaxerxes, Darius, and Lucius Verus, by the latter, were compoſed and performed with the applauſe ſeverally due to them, between the years 1721 and 1727 *.

Of the ſingers in the Royal Academy two only have as yet been particularly mentioned, that is to ſay, Seneſino and Duraſtanti; and theſe had the greateſt ſhare in the performance: There were others however of ſuch diſtinguiſhed merit, as to deſerve to be noticed, as namely, Signor Gaetano Berenſtadt, whom Mr. Handel had brought from Dreſden with the two former, and Boſchi, for whom were compoſed thoſe two celebrated baſs ſongs, 'Del minacciar del vento,' in Otho, and 'Deh Cupido,' in Rodelinda; and when theſe went off, their places were ſupplied by Pacini, Boroſini, Baldi, Antenori, Palmieri, and others. Of female ſingers there were alſo ſome whoſe merits were too conſiderable to be forgotten: there were two of the ſame name, viz. Robinſon, though no way related to each other; one of them, Mrs. Anaſtaſia Robinſon, afterwards counteſs of Peterborough, will be ſpoken of hereafter; the other was the daughter of Dr. William Turner, and the wife of Mr. John Robinſon, organiſt

* Elpidia and Eliſa were performed in the year 1725, but by whom they were compoſed is not known.

of Weſtminſter-abbey, already mentioned; for which reaſon, and to diſtinguiſh her from the former, ſhe was called Mrs. Turner Robinſon *. Soon after the eſtabliſhment of the Royal Academy Mr. Handel had engaged Signora Cuzzoni, who ſung with unrivalled applauſe till the year 1726, when Signora Fauſtina came hither, and became a competitor with her for the public favour, and ſucceeded ſo well in her endeavours to obtain it, as to divide the muſical world into two parties, not leſs violent in their enmity to each other than any that we read of in hiſtory.

An account of the diſpute between theſe two famous ſingers, equally excellent, but in different ways, will be reſerved for a future page: In the interim it is to be remarked, that the eſtabliſhment of the opera gave a new turn to the ſentiments and manners of the young nobility and gentry of this kingdom: Moſt of theſe were great frequenters of the opera; they profeſſed to admire the muſic, and next to that the language in which they were written; many of them became the ſcholars of the inſtrumental performers, and by them were taught the practice of the violin, the violoncello, and the harpſichord. Others, who were ambitious of being able to converſe with the ſingers, eſpecially with the females; to utter with a grace the exclamations uſed to teſtify applauſe, and to be expert in the uſe of all the cant phraſes which muſical connoiſſeurs affect, ſet themſelves to learn the Italian language; and in proportion to their progreſs in it were more or leſs buſy behind the ſcenes, and in other reſpects troubleſome and impertinent.

Who was the firſt writer in England of Italian operas is now only known in the inſtance of Etearcus, written by Haym, and repreſented in 1711; unleſs it can be ſuppoſed that Roſſi, the author of Rinaldo, had been ſufficiently encouraged to a ſecond attempt of that kind; however, at the time of the eſtabliſhment of the Academy the directors took care to engage in their ſervice one whoſe abilities as a poet were never queſtioned, namely, Paolo Antonio Rolli. This perſon was a Florentine by birth, and, notwithſtanding his pretenſions to an honourable deſcent, was, as it is aſſerted by a gentleman who knew him in England, originally of a very mean occupation, that is to ſay, a maker of vermicelli; in plain Engliſh a paſtry-

* She is ſo called in the opera of Narciſſus, compoſed by Domenico, the ſon of Aleſſandro Scarlatti, with additional ſongs by Roſeingrave, and performed at the theatre in the Haymarket in 1720.

cook;

cook; but having a talent for poetry, he cultivated it with great aſſiduity; and in ſome little ſongs, cantatas, and occaſional poems, by him publiſhed from time to time, gave proofs of his genius. He came into England about the year 1718, and wrote for the managers the opera of Narciſſus; Rolli wrote alſo Mutius Scævola, Numitor, Floridante, Aſtartus, Griſelda, and Criſpus*, and, in ſhort, moſt of the operas exhibited under the direction of the Royal Academy: Elpidia, repreſented in 1725, was written by Apoſtolo Zeno. Finding in the Engliſh that frequented the opera a propenſity to the ſtudy of the Italian language, Rolli became a teacher of it to thoſe who were able to make him ſuch gratifications, as men poſſeſſed with a high ſenſe of their own merits are wont to require. Being a man of aſſiduity, he applied himſelf to the publication of valuable books written in his own language, as namely, the Decameron of Boccace, the Satires of Arioſto, the Opere burleſche of Franceſco Berni, Giovanni della Caſco, and other Italian poets, and the tranſlation of Lucretius by Aleſſandro Marchetti. For the improvement of his ſcholars he alſo tranſlated into Italian two of Sir Richard Steele's comedies, viz. the Conſcious Lovers and the Funeral, and alſo the Paradiſe Loſt of Milton; upon which it is to be remarked, that, being of the Romiſh communion, he has left out the Limbo of Vanity, and that ſome of the copies were printed on blue paper. In the year 1744 he quitted England, and retired, as it is ſaid, to the enjoyment of a patrimonial eſtate in the Campania of Rome, aſſuming the title of a Roman ſenator.

Beſides the ſingers, the inſtrumental performers in the opera deſerve ſome notice; Corbett played the firſt violin at the time when they were firſt introduced: To him ſucceeded Claudio, an Italian, a ſound and judicious performer; but when the entertainment was put upon a new and better footing, Carbonelli was placed at the head of the orcheſtra. He continued in that ſtation about ſeven years, and was ſucceeded by Pietro Caſtrucci. Mr. Galliard played the firſt hautboy, and Kenny, mentioned before in the life of Purcell by the miſtaken name of Kennedy, the baſſoon.

* The ſubject of the opera of Griſelda is the well known ſtory of the marquiſs of Saluzzo and Griſelda, related by Boccace, and is the Clerk of Oxford's tale in Chaucer. See vol. II. page 29. It is known to the vulgar by an old ballad entitled Patient Griſel, beginning 'A noble marquis as he did ride a hunting.' It ſeems that at the time of performing the operas of Griſelda and Criſpus, their comparative merits were the ſubject of a diſpute that divided the ladies into parties, one whereof preferred the former, the other the latter. This difference of opinion is taken notice of by Sir Richard Steele in his comedy of the Conſcious Lovers, Act II.

A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC.

BOOK IV. CHAP. I.

MR. Handel continued to fulfil his engagements with the directors, until the year 1726, when, having compoſed a new opera, entitled Aleſſandro, and engaged a new ſinger, namely Signora Fauſtina, he laid the foundation of a diſpute, that terminated in the ruin of the whole undertaking.

But before we proceed to relate the circumſtances of this event, it may be obſerved that it ſeemed to be no more than the neceſſary conſequence of that extravagant applauſe which the opera audience had ſhewn itſelf ever ready to beſtow on their favourites among the ſingers. Seneſino was one of the firſt that diſcovered this benevolent propenſity in the Engliſh, and he laboured by a vigorous exertion of all his powers, to cultivate and improve that good opinion which had been conceived of him on his firſt appearance among us; and it was not long before he began to feel his own importance. Handel was not a proud man, but he was capricious: In his compariſon of the merits of a compoſer and thoſe of a ſinger, he eſtimated the latter at a very low rate, and affected to treat Seneſino with a degree of indifference that the other could but ill brook; in ſhort, they were upon very ill terms almoſt from the time of their firſt coming together; but in a year or two after Fauſtina's arrival, the

the flame of civil diſcord burſt forth, and all was diſorder and confuſion. The two women were ſoon ſenſible, from the applauſe beſtowed upon Seneſino, that the favour of an Engliſh audience was worth courting; and in proportion as it appeared deſirable, each of them began to grow jealous of the other: Seneſino had no rival, but each of the women was poſſeſſed of talents ſufficient to engage a very ſtrong party. To render the hiſtory of this conteſt intelligible will require a ſhort digreſſion.

MRS. ANASTASIA ROBINSON.
AFTERWARDS COUNTESS OF PETERBOROUGH.

Mrs. ANASTASIA ROBINSON was deſcended from a good family in the county of Leiceſter; her father was brought up to the profeſſion of a portrait painter, and having, to perfect himſelf in

his ſtudies, travelled to Rome, he returned to England, and ſettling in London, married a woman of ſome fortune, by whom he had one only child, the ſubject of the preſent article. In the infancy of this his daughter, Mr. Robinſon had the misfortune to loſe his wife. By a ſecond marriage with a young gentlewoman of the name of Lane, he had another daughter, who was baptized Margaret. Mr. Robinſon had for ſome time laboured under a diſorder in his eyes, which terminated in the loſs of his ſight, and deprived him of the means of ſupporting himſelf and his family by the exerciſe of his pencil. Under the heavy preſſure of this calamity, he and his wife reflecting on their inability to make a proviſion for them, reſolved to bring up both the children to a profeſſion: Anaſtaſia, the elder, having diſcovered in her childhood an ear for muſic, was deſigned by them for a ſinger; and other motives, equally cogent at the time, determined them to make of Peggy a miniature painter: The ſtory of this younger daughter is but ſhort, and is, againſt the order of precedence, here inſerted, to prevent a digreſſion in that which is more to our purpoſe, the hiſtory of her ſiſter.

The ſecond Mrs. Robinſon was poſſeſſed of a ſmall income, which, under the direction of her huſband, was appropriated to the inſtruction of the two children in the profeſſions they were ſeverally intended for; but all the endeavours of the parents in favour of the younger were in vain; ſhe ſlighted her ſtudies, and, deviating into her ſiſter's track, would learn nothing but muſic: Yielding therefore to this ſtrong propenſity, Mr. Robinſon placed her under Bononcini, and afterwards ſent her to Paris, where, being committed to the tuition of Rameau, and having a moſt delicate ear, and great powers of execution, ſhe attained to ſuch a degree of perfection in ſinging, as ſet her upon a level with the moſt celebrated performers of the time; but having a natural baſhfulneſs, which ſhe could never overcome, and being beſides lower in ſtature than the loweſt of her ſex, ſhe could never be prevailed on to become a public ſinger, but ſpent her life in obſcurity. On the other hand, Anaſtaſia, who had been committed to the care of Dr. Croft, but was rather leſs indebted to nature for the gift of a voice than her ſiſter, proſecuted her ſtudies with the utmoſt induſtry. With the aſſiſtance of her father ſhe became ſuch a miſtreſs of the Italian language, that ſhe was able to converſe in it, and to repeat with the utmoſt propriety paſſages from the poets. To remedy ſome defects in her ſinging, to mend if poſſible her ſhake,

which

which was not altogether correct, and, above all, to make the Italian modulation familiar to her, the aſſiſtance of Sandoni, a celebrated teacher *, was called in; but all that could be done by him, and the lady called the Baroneſs, a ſinger in the opera, then greatly careſſed, in theſe reſpects was but little; ſhe had a fine voice, and an extenſive compaſs, but ſhe wanted a nice and diſcriminating ear to make her a perfect ſinger. Her firſt public appearance was in the concerts performed at that time in York-buildings, and at other places, in which ſhe ſung, and generally accompanied herſelf on the harpſichord. Her father had carefully attended to her education, and had exerted his utmoſt efforts in the improvement of her mind; the advantages ſhe derived from theſe inſtances of his affection, added to her own good ſenſe and amiable qualities, conſiſting in a ſtrictly virtuous diſpoſition, a conduct full of reſpect to her ſuperiors, and an undiſſembled courteſy and affability to others, mixed with a chearfulneſs that diffuſed itſelf to all around her, were viſible in the reception ſhe met with from the public, which was of ſuch a kind, as ſeemed to enſure her ſucceſs in whatever ſhe undertook. Encouraged by the favour of the public to his daughter, and more eſpecially by the countenance and bounty of ſome perſons of high rank of her own ſex, Mr. Robinſon took a houſe in Golden-ſquare, and had concerts, and alſo converſations on certain days in every week, which were the reſort of all who had any pretenſions to politeneſs.

At the time when Mrs. Tofts and Margarita retired from the ſtage, ſcarce any female ſingers worth hearing were left; Mrs. Linſey, Mrs. Croſs, Signora Iſabella Girardeau, and the Baroneſs abovementioned, are the only names that we meet with, except the two former, and Signora Maria Gallia, who ſung the part of Roſamond in Mr. Addiſon's opera of that name, between the time of the firſt introduction of the opera and the year 1718. Under theſe favourable circumſtances, and the ſeveral others above enumerated, Mrs. Robinſon was prevailed on to appear on the opera ſtage: The firſt opera ſhe ſung in was that of Narciſſus mentioned in a preceding page to have been compoſed by Domenico Scarlatti, and brought on the ſtage by Roſeingrave; in this ſhe ſung the part of Echo with great applauſe. In the ſucceeding operas of Mutius Scævola, Criſpus, Gri-

* Pier-Giuſeppe Sandoni; he publiſhed, and dedicated to the counteſs of Pembroke, a work of his entitled 'Cantate da Camera e Sonate per il Cembalo.'

ſelda,

ſelda, Otho, Floridante, Flavius, Julius Cæſar, Pharnaces, Coriolanus, and Veſpaſian ſhe alſo ſung, and, together with Cuzzoni and Seneſino, contributed greatly to the ſupport of the entertainment. Her ſalary was a thouſand pounds, and her emoluments ariſing from benefits and preſents of various kinds, were eſtimated at nearly as much more. She continued to ſing in the opera till the year 1723: At the end whereof ſhe retired from the ſtage, in conſequence, as it is ſuppoſed, of her marriage with the earl of Peterborough; for ſhe at that time went to reſide at his houſe at Parſon's Green, and appeared there the miſtreſs of his family; and the marriage was announced ſome years after in the public papers, in terms that imported it to be a tranſaction ſome years precedent to the time of notifying it, which was not till the year 1735. During this critical interval, in which the earl, for the ſame reaſons that reſtrained him from publiſhing his marriage, ſtudiouſly avoided the ſtyling her his counteſs, ſhe was viſited by perſons of the higheſt rank, under a full perſuaſion, founded on the general tenor of her life and conduct, that ſhe could be no other than the miſtreſs of the manſion in which ſhe did the family honours; and that ſhe had a legal title to a rank, which, for prudential reaſons, ſhe was content to decline. This nobleman had a ſeat called Bevis Mount, ſituate near Southampton. By a letter from the earl to Mr. Pope, written about the year 1728, it appears that Mrs. Robinſon then lived with him, for ſhe is there mentioned by the appellation of the Farmereſs of Bevis; and in others from the ſame perſon, of a later date, are ſundry expreſſions alluding to the ſeverities which at ſtated ſeaſons ſhe practiſed on herſelf, and plainly indicating that ſhe was of the Romiſh communion *.

* Works of Alexander Pope, Eſq. Lond. 1739, vol. VI. page 210, et ſeq. It is conjectured that all her family were of the ſame perſuaſion; at leaſt it is certain that Mr. Robinſon's ſecond wife was, and that her brother, Mr. Lane, reſided in the family of the earl of Peterborough, from the time of his marriage with Mrs. Robinſon, in the avowed character of a Romiſh eccleſiaſtic.

The general character of the abovementioned nobleman, who is equally celebrated for his bravery and his parts, is well known; he wrote thoſe exquiſitely neat and elegant lines in Pope and Swift's Miſcellany, beginning, 'I ſaid to my heart between ſleeping and wak-'ing;' four letters in Pope's collection, and a few other things of ſmall account, mentioned in Mr. Walpole's Catalogue of Royal and Noble Authors; but Mrs. Howard, afterwards counteſs of Suffolk, the ſubject of the above verſes, had ſeen and red in the manuſcript three volumes of his lordſhip's memoirs, which it is feared are irrecoverably loſt. That lady, who knew him very well, uſed to relate a ſtory, which ſhe had from his own mouth, ſo ſingu'ar, that the mention of it here may merit an excuſe. Lord Peterborough, when a young man, and about the time of the Revolution, had a paſſion for a lady who was fond of birds; ſhe had ſeen and heard a fine canary bird at a coffee-houſe near Charing-croſs, and

In this exalted ſtation of life ſhe forgot not her obligations to Bononcini; he had improved her manner of ſinging, and in moſt of his operas, particularly Criſpus and Griſelda, had compoſed ſongs peculiarly adapted to her powers of execution; for him ſhe obtained the penſion of five hundred pounds a year, granted him by the duchefs of Marlborough; and for his friend Greene ſhe procured the places of organiſt and compoſer to the royal chapel, vacant by the deceaſe of her maſter Dr. Croft.

The earl was very far advanced in years at the time when he married Mrs. Robinſon; in 1735, being adviſed to go to Liſbon for the recovery of his health, he went thither, and on the twenty-fifth day of October, in the ſame year, died at the advanced age of ſeventy-ſeven. The counteſs ſurviving him, continued to reſide at Bevis Mount till the year 1750, when ſhe alſo died.

During the reſidence of Mrs. Robinſon at Parſon's Green ſhe had a kind of muſical academy there, in which Bononcini, Martini, Teſi, Greene, and others of that party, were frequent performers. His lordſhip had alſo frequent dining parties, whom he entertained with muſic, and, what was little leſs delightful, the recital of his adventures during his long reſidence abroad, particularly while he commanded in Spain. In that kingdom, while he was upon journies he was frequently in danger of periſhing for want of food; and when he could get it, was ſo often conſtrained to dreſs it himſelf, that he became a good cook; and, ſuch was the force of habit, that, till diſabled by age, his dinner was conſtantly of his own dreſſing. Thoſe who have dined with him at Parſon's Green ſay that he had a dreſs for the purpoſe, like that of a tavern cook; and that he uſed to retire from his company an hour before dinner time; and, having diſpatched his culinary affairs, would return properly dreſſed, and take his place among them.

and entreated him to get it for her; the owner of it was a widow, and lord Peterborough offered to buy it at a great price, which ſhe refuſed: Finding there was no other way of coming at the bird, he determined to change it; and getting one of the ſame colour, with nearly the ſame marks, but which happened to be a hen, went to the houſe; the miſtreſs of it uſually ſat in a room behind the bar, to which he had eaſy acceſs; contriving to ſend her out of the way, he effected his purpoſe; and upon her return took his leave. He continued to frequent the houſe to avoid ſuſpicion, but forbore ſaying any thing of the bird till about two years after; when taking occaſion to ſpeak of it, he ſaid to the woman, 'I would have bought that bird of you, and you refuſed my money for it, I dare ſay you 'are by this time ſorry for it.' 'Indeed, Sir,' anſwered the woman, 'I am not, nor 'would I now take any ſum for him, for, would you believe it? from the time that 'our good king was forced to go abroad and leave us, the dear creature has not ſung a 'note.'

CHAP. II.

FRANCESCO BERNARDO SENESINO.

FRANCESCO BERNARDO SENESINO, a native of Sienna, as his ſurname imports, was a ſinger in the opera at Dreſden in the year 1719, at the ſame time with Signora Margarita Duraſtanti. In conſequence of his engagement with the directors of the academy, Mr. Handel went to Dreſden, and entered into a contract with both theſe perſons, as alſo with Berenſtadt, to ſing in the opera at London,

London, the former at a ſalary of fifteen hundred pounds for the ſeaſon. Seneſino had a very fine even-toned voice, but of rather a narrow compaſs; ſome called it a mezzo ſoprano, others a contralto, it was nevertheleſs wonderfully flexible: Beſides this he was a graceful actor, and in the pronunciation of recitative had not his fellow in Europe. His firſt appearance was in the opera of Mutius Scævola, repreſented in the year 1721.

It has been already mentioned, that notwithſtanding Seneſino was ſo excellent and uſeful a ſinger, as to be in a great meaſure the ſupport of the opera, Handel and he agreed but ill together; and that a ſhort time after the arrival of Fauſtina, the diſputes among the ſingers roſe to ſuch a height, as threatened the ruin of the opera. Handel ſuſpected that the example of Seneſino had given encouragement to that refractory ſpirit which he found riſing in the two contending females; and being determined to ſtrike at the root of the evil, he propoſed to the directors to diſcard Seneſino; but they refuſing to conſent, Handel refuſed alſo to compoſe for him any longer, or indeed to have any further concern with him. A year or two afterwards the academy broke up, after having flouriſhed for more than nine years.

The academy being thus diſſolved, ſome of the nobility raiſed a new ſubſcription for an opera at Lincoln's-Inn fields, in which Porpora was engaged to compoſe, and Seneſino to ſing. The ſucceſs of this undertaking will be the ſubject of a future page; Seneſino continued in the ſervice of the nobility, ſinging at Lincoln's-Inn fields theatre, and afterwards at the Haymarket, which Handel had quitted, till about the year 1735, when, having acquired the ſum of fifteen thouſand pounds, he retired to Sienna, the place of his nativity, and built a handſome houſe, which, upon his deceaſe, he bequeathed, together with the whole of his fortune, to his relations.

Signora MARGARITA DURASTANTI was engaged by Mr. Handel at the ſame time with Seneſino, and came with him into England. She ſung in the operas compoſed by Handel, Bononcini, and Attilio, till the year 1723. For the reaſon of her quitting England we are to ſeek, unleſs we may ſuppoſe that the applauſe beſtowed on Cuzzoni, who appeared on the ſtage for two or three winters with her, was more than ſhe could bear. However ſhe made a handſome retreat, and, as it ſeems, took a formal leave of the Engliſh nation by ſinging on the ſtage a ſong written for her in haſte by Mr.

Pope, at the earneſt requeſt of the earl of Peterborough, which, together with a burleſque of it by Dr. Arbuthnot, were lately printed in ſome of the public papers from a volume of poems among the Harleian manuſcripts in the Britiſh Muſeum. Both poems are here inſerted.

Generous, gay, and gallant nation,
Bold in arms, and bright in arts;
Land ſecure from all invaſion,
All but Cupid's gentle darts!
From your charms, oh who would run?
Who would leave you for the ſun?

Happy ſoil, adieu, adieu!
Let old charmers yield to new.
In arms, in arts, be ſtill more ſhining;
All your joys be ſtill encreaſing;
All your taſtes be ſtill refining;
All your jars for ever ceaſing:
But let old charmers yield to new:
Happy ſoil, adieu, adieu!

Puppies, whom I now am leaving,
Merry ſometimes, always mad,
Who laviſh moſt when debts are craving,
On fool, and farce, and maſquerade!
Who would not from ſuch bubbles run,
And leave ſuch bleſſings for the ſun?

Happy ſoil, and ſimple crew!
Let old ſharpers yield to new;
All your taſtes be ſtill refining;
All your nonſenſe ſtill more ſhining:
Bleſt in ſome Berenſtadt or Boſchi,
He more aukward, he more huſky;
And never want, when theſe are loſt t'us,
Another Heidegger and Fauſtus.
Happy ſoil, and ſimple crew!
Let old ſharpers yield to new!
Bubbles all, adieu, adieu!

FRANCESCA CUZZONI SANDONI,

DA PARMA.

FRANCESCA CUZZONI SANDONI, a native of Parma, became a ſinger in the opera at London ſoon after the arrival of Seneſino; for it appears that ſhe ſung in the opera of Otho, which was performed in the year 1722. She continued to ſing the principal ſongs till the year 1726, when Fauſtina arrived, and becoming a competitor with her for the public favour, gave riſe to a conteſt, which more properly belongs to the next article.

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SIGNORA FAUSTINA.

SIGNORA FAUSTINA, a Venetian by birth, and a young woman with a handſome face, and of a pleaſing form, had ſung abroad with ſuch applauſe, that, as it is ſaid, perſons labouring under the tortures of the gout left their beds, and reſorted to the theatres to hear her; and at Florence, in particular, medals in honour of her were ſtruck. It was thought that the acceſſion of ſuch a diſtinguiſhed ſinger would tend greatly to the advantage of the opera in England; accordingly, in the year 1726, ſhe was engaged, and appeared firſt in the opera of Alexander. In the powers of execution, and a diſtinct manner of ſing-

ſinging quick paſſages, ſhe exceeded Cuzzoni: The merit of her rival conſiſted in a fine-toned voice, and a power of expreſſion that frequently melted the audience into tears. For the circumſtances of this famous diſpute recourſe has been had to ſome perſons of diſtinguiſhed rank, leaders of the two parties which it gave riſe to; and as all animoſity between them is now ſubſided, the relation of each appears to be ſuch as may ſafely be relied on.

Till the time of Fauſtina's arrival, Cuzzoni as a female ſinger was in full poſſeſſion of the public favour; the ſongs which Mr. Handel gave her were compoſed with the utmoſt ſolicitude to diſplay her talents to advantage, as appears by the ſongs 'Affanni del penſier,' in Otho, 'Da tanti affanni oppreſſa,' 'Sen vola lo ſparvier,' and 'E per monti e per piano,' in Admetus, and others. She had driven Duraſtanti out of the kingdom; Mrs. Robinſon quitted the ſtage about the ſame time, ſo that for three ſeaſons ſhe remained without a rival. The conſciouſneſs of her great abilities, and the ſtubborn reſiſtance of Seneſino to Handel, had no ſmall effect on the behaviour of Cuzzoni: She too could at times be refractory; for ſome ſlight objection that ſhe had to the ſong 'Falſa imagine,' in Otho, ſhe at the practice of it refuſed to ſing it; when Mr. Handel referring to other inſtances of her ſtubbornneſs, took her round the waiſt, and ſwore, if ſhe perſiſted, to throw her out of the window. It was high time therefore to look out for the means of quieting this rebellious ſpirit, and, to effect his purpoſe, nothing ſeemed to bid ſo fair as the engagement of Fauſtina.

As Handel had taken the pains to compoſe ſongs peculiarly adapted to the powers and excellencies of Cuzzoni, he was not leſs ſolicitous to diſplay thoſe of Fauſtina; accordingly he made for her the airs, 'Alla ſua gabbia d'oro,' in Alexander, in the performance whereof ſhe emulated the liquid articulation of the nightingale, and charmed the unprejudiced part of her hearers into extaſy; as alſo 'Vedeſte mai ſul prato,' in Siroe, 'Geloſia ſpietato alletto,' in Admetus, and many others.

From the account above given of Cuzzoni and Fauſtina, it appears that they were poſſeſſed of very different talents. The deſign of the directors in producing them both on the ſame ſtage, was to form a pleaſing contraſt between the powers of expreſſion and execution, that of Handel was to get rid of Cuzzoni; but the town no

ſooner

ſooner became ſenſible of the perfections which each was poſſeſſed of, than they began to compare them in their own minds, and endeavour to determine to whom of the two the greateſt tribute of theatrical applauſe was due. Some ladies of the firſt quality entered very deeply into the merits of this competition; a numerous party engaged to ſupport Cuzzoni, and another not leſs formidable aſſociated on the ſide of Fauſtina. Thus encouraged, the behaviour of the rivals to each other was attended with all the circumſtances of malevolence that jealouſy, hatred, and malice could ſuggeſt; private ſlander and public abuſe were deemed weapons too innoxious in this warfare, blows were made uſe of in the proſecution of it, and, ſhame to tell! the two Signoras fought. The counteſs of Pembroke * headed the Cuzzoni party, and carried her animoſity to ſuch lengths, as gave occaſion to the following epigram:

Upon Lady Pembroke's promoting the catcalling of Fauſtina.

Old poets ſing that beaſts did dance,
Whenever Orpheus play'd,
So to Fauſtina's charming voice
Wiſe Pembroke's aſſes bray'd.

The chief ſupporters of Cuzzoni among the men are pointed out in the following epigram, which with that above given is extracted from a volume of poems among the Harleian manuſcripts now in the Britiſh Muſeum, Numb. 7316, pages 394, 319.

Epigram on the Miracles wrought by Cuzzoni.

Boaſt not how Orpheus charm'd the rocks,
And ſet a dancing ſtones and ſtocks,
And tygers' rage appeas'd;
All this Cuzzoni has ſurpaſs'd,
Sir Wilfred † ſeems to have a taſte,
And Smith ‡ and Gage ‖ are pleas'd.

Fauſtina's friends among the ladies were Dorothy, counteſs of Burlington, and Charlotte, lady Delawar; the men in general were on her ſide, as being by far a more agreeable woman than Cuzzoni.

* Mary Howe, third wife of earl Thomas.
† Sir Wilfred Lawſon, Bart. ‡ Simon Smith, Eſq. ‖ Sir William Gage, Bart. all ſubſcribers to the Royal Academy.

The

The directors, greatly troubled with the diſpute, and foreſeeing the probable conſequences of it, fell upon an odd expedient to determine it. The time for a new contract with each of theſe ſingers was at hand, and they agreed among themſelves to give as a ſalary to Fauſtina one guinea a year more than to her rival. Lady Pembroke and ſome others, the friends of Cuzzoni, hearing this, made her ſwear upon the holy goſpels never to take leſs than Fauſtina, and the directors continuing firm in their reſolution not to give her quite ſo much, Cuzzoni found herſelf enſnared by her oath into the neceſſity of quitting the kingdom. The following lines were written by Ambroſe Phillips on her departure.

Little ſyren of the ſtage,
Charmer of an idle age,
Empty warbler, breathing lyre,
Wanton gale of fond deſire;
Bane of every manly art,
Sweet enfeebler of the heart;
O! too pleaſing is thy ſtrain,
Hence to ſouthern climes again:
Tuneful miſchief, vocal ſpell,
To this iſland bid farewell;
Leave us as we ought to be,
Leave the Britons rough and free.

About the year 1748 ſhe was engaged to ſing at the Haymarket, and appeared in the opera of Mitridate, compoſed by Terradellas, but, being far advanced in years, ſhe gave but little ſatisfaction. She returned to Italy at the end of the ſeaſon, and, as we have been informed, was living about five years ago in a very mean condition, ſubſiſting by the making of buttons.

A better fate attended Fauſtina. She remained in England a ſhort time after Cuzzoni, and in 1728 ſung in the operas of Admetus and Siroe; but, upon the diſagreement between Handel and the directors of the opera, which terminated in the diſſolution of the Royal Academy, ſhe too left England, and went to Dreſden, where ſhe was married to Haſſe, a muſician of ſome eminence there, and is now living at Vienna.

CHAP. III.

THE ſinging of Seneſino, Cuzzoni, and Fauſtina had captivated the hearers of them to ſuch a degree, that they forgot the advantages which the human voice derives from its aſſociation with inſtruments, ſo that they could have been well content with mere vocal performance during the whole of the evening's entertainment. The cry was that theſe perſons were very liberally paid, and that the public had not ſinging enough for their money; and from a few inſtances, ſuch as occur in the ſong 'Luſinghe piu care,' in Alexander, 'Luci care,' in Admetus, and ſome others, in which the ſong part ſeems to be overcharged with ſymphony, it was complained of that compoſitions thus conſtructed were not ſo properly ſongs as ſonatas. In favour of this notion an anonymous pamphlet was publiſhed in the year 1728, entitled 'Avviſo ai Compoſitori, ed ai Cantanti,' with an Engliſh tranſlation; the deſign of it was to rectify the errors, real or ſuppoſed, in the compoſition of opera ſongs, but without any ſuch particular inſtances as might lead to a ſuſpicion that it was written to ſerve the intereſts of either of thoſe maſters who had for ſome time divided the opinion of the public; in the general drift of it it ſeems calculated to add as much as poſſible to the importance of the ſingers, and to baniſh from the ſtage thoſe aids of inſtrumental performance, which ſerve as reliefs to the vocal, and enable the ſinger to diſplay his talent to greater advantage.

To this purpoſe the author expreſſes himſelf in theſe words: 'Another irregularity is that of encumbering and overcharging the 'compoſition with too many ſymphonies. This cuſtom has ſo much 'grown upon us within theſe late years, that if a ſtop be not put to 'it, the ſinger will be made to give place to the inſtruments, and 'the orcheſtra will be more regarded than the voices. It cannot be 'denied, that if ſymphonies are well intermixed with the ſongs, it 'will have a very good effect, eſpecially if the compoſer rightly un-'derſtands how to make uſe of them, and is a compleat maſter; but 'then he muſt take particular care that they do not make his compo-'ſition any ways confuſed, and muſt guard himſelf againſt running 'into exceſs in the uſe of them, remembering that moſt uſeful ſay-'ing of Terence, "Ne quid nimis".

At

At the time when the opera was in its moſt flouriſhing ſtate, that is to ſay, in the year 1727, was brought on the ſtage the Beggar's Opera, written by Mr. John Gay. Dean Swift ſays that this comedy expoſeth with great juſtice that unnatural taſte for Italian muſic among us *, which is wholly unſuitable to our northern climate. But there is nothing to warrant this aſſertion, unleſs Macheath's appearing in Newgate in fetters can be ſuppoſed a ridicule of the priſon ſcene in Coriolanus, which had been repreſented at the Haymarket a few years before †: It was in truth a ſatire, and that ſo general, as to include in it all ſtations and characters, and, in ſhort, every claſs of men whoſe rank or ſituation of life was above that of the author. The motive for writing this piece, and for the many acrimonious expreſſions and bitter invectives againſt ſtateſmen, lawyers, prieſts, and others, contained in it, was the diſappointment of Mr. Gay in his application for preferment at court. He had been brought up to the trade of a mercer, but did not chuſe to follow it; for, having a genius for poetry, he became acquainted with Pope and Swift, who might probably tell him that he was a man of genius, and that ſuch men had a right to places and preferments; and that from the time of the Revolution it had been a matter of contention between the leaders of the Whig and Tory parties, which ſhould provide beſt for the writers of verſes on either ſide reſpectively ‡. The poor man took their advice, and wrote his Fa-

* Intelligencer, No. 3, in Swift's works, printed by Faulkner, vol. I. page 284.

† The trueſt burleſque of the Italian opera is a mean ſubject, affording a mock hero, wrought into the form of a drama, in a ſtyle of bombaſt, ſet in recitative, with airs intermixed, in which long diviſions are made on inſignificant words. In a book entitled the Touchſtone, or Hiſtorical, Critical, Political, Philoſophical, and Theological Eſſays on the reigning Diverſions of the Town, written by Mr. James Ralph; the Dragon of Wantley, Robinhood and Little John, the London Prentice, Tom Thumb, and Chevy Chace, are propoſed as ſubjects for a mock opera: The plan recommended by this writer was purſued by the facetious Henry Carey, who wrote the Dragon of Wantley, and got it ſet by Lampe, a Saxon, who was here ſome years ago, and compoſed for Covent Garden theatre; and by the author of Tom Thumb, taken from Fielding's Tragedy of Tragedies, and made into an opera, and ſet to muſic, but with leſs ſucceſs than the former. The Beggar's Opera is nothing like either of theſe; the dialogue is common ſpeech, and the airs are old ballad-tunes and country-dances; and yet it is ſaid, but without any foundation in truth, that it contributed more to bring the Italian opera into contempt, than the invectives of the poets and the friends of the drama, and the writings of Dennis, who had been labouring all his life to convince the world of the abſurdity of this exotic entertainment.

‡ In the writings of Swift, particularly in his letters, there occur many ſuch ſentiments. In conſequence of an opinion that men poſſeſſed of a talent for poetry were beſt qualified for public employment, Mr. Addiſon was made ſecretary of ſtate, Prior was ſecretary to the Engliſh plenipotentiaries at the Hague, after that under-ſecretary of ſtate, and, laſtly, a lord of trade; and Congreve, Stepney, Steele, and others, had ſeats at ſome of the public boards; the error of this opinion was evinced in the caſe of Mr. Addiſon,

bles for the uſe and inſtruction of the duke of Cumberland, then a child. He alſo wrote a tragedy called the Captives, which he was permitted to read to queen Caroline, and which was acted at Lincoln's-Inn fields, in 1720, with tolerable ſucceſs. As a reward of theſe his merits, and upon the ſolicitation of ſome perſons of high rank about the court, an offer was made him of the place of gentleman-uſher to the princeſs Louiſa, which he rejected with contempt, and, in the greatneſs of his ſoul, preferred to it a life of eaſe, and ſervile dependence on the bounty of his friends and the caprice of the town.

The Beggar's Opera had a run of ſixty-three nights, during which the operas of Richard I. and Admetus were performing at the Haymarket, and, as it is ſaid, but to thin audiences. The malevolence of the people, and the reſentment which they had been taught to entertain againſt that conduct of adminiſtration, which they were equally unqualified to approve or condemn, were amply gratified by the repreſentation of it; but the public were little aware of the injury they were doing to ſociety, by giving countenance to an entertainment, which has been productive of more miſchief to this country than any would believe at the time; for, not to mention that the tendency of it, by inculcating that perſons in authority are uniformly actuated by the ſame motives as thieves and robbers, is to deſtroy all confidence in miniſters, and reſpect for magiſtrates, and to leſſen that reverence, which, even in the worſt ſtate of government, is due to the laws and to public authority, a character is exhibited to view, of a libertine endowed with bravery, generoſity, and the qualities of a gentleman, ſubſiſting by the profeſſion of highway robbery, which he defends by examples drawn from the practice of men of all profeſſions. In this view Macheath is as much a hero as the principal agent in an epic poem; but leſt this character ſhould not be ſufficiently faſcinating to young minds, he is farther repreſented as having at-

ſon, who, with all thoſe talents for which he is juſtly celebrated, not only made a very mean figure in the office of ſecretary of ſtate, but ſhewed himſelf to be as little fit for active life, as an exceſs of timidity, even to ſheepiſhneſs, could render a man. Though a miniſter, he attempted to ſpeak in the houſe of commons, but was not able to do it, and was very deſervedly removed to make room for one that could. Dr. Mandeville, the author of the Fable of the Bees, who, though of very bad principles, was a man of underſtanding, and that knew the world, was very frequently with the lord chief juſtice Parker, afterwards earl of Macclesfield, whom Mr. Addiſon viſited, and expreſſed to the chief juſtice a deſire to meet him; his lordſhip brought them together, and, after an evening's converſation, aſked the doctor what was his opinion of Mr. Addiſon; 'I think,' anſwered the Doctor, 'he is a parſon in a tye-wig.'

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tained to ſome degree of wealth, to keep good company, that is to ſay, gameſters of faſhion; to be a favourite with the women, and ſo ſucceſsful in his amours, that one is with child by him, and another he marries. In ſhort, his whole life is repreſented as an uninterrupted purſuit of criminal gratifications, in which he has the good fortune to ſucceed, and in the end to eſcape with impunity. Nevertheleſs the vox populi was in favour of this immoral drama; and Dr. Herring, the late archbiſhop of Canterbury, for preſuming to cenſure it in a ſermon delivered before the honourable ſociety of Lincoln's-Inn, while he was preacher there, was by dean Swift ſtigmatized with the appellation of a ſtupid, injudicious, and proſtitute divine *.

The effects of the Beggar's Opera on the minds of the people, have fulfilled the prognoſtications of many that it would prove injurious to ſociety. Rapine and violence have been gradually increaſing ever ſince its firſt repreſentation: The rights of property, and the obligation of the laws that guard it, are diſputed upon principle: Every man's houſe is now become what the law calls it, his caſtle, or, at leaſt it may be ſaid that, like a caſtle, it requires to be a place of defence; young men, apprentices, clerks in public offices, and others, diſdaining the arts of honeſt induſtry, and captivated with the charms of idleneſs and criminal pleaſure, now betake themſelves to the road, affect politeneſs in the very act of robbery; and in the end become victims to the juſtice of their country: And men of diſcernment, who have been at the pains of tracing this great evil to its ſource, have found that not a few of thoſe, who, during theſe laſt fifty years have paid to the law the forfeit of their lives, have in the courſe of their purſuits been emulous to imitate the manners and general character of Macheath.

It has been already mentioned that the conſequence of the diſpute between the nobility and Mr. Handel, and the determination of the former to ſupport Seneſino, was the utter diſſolution of the academy; but the nobility raiſed a new ſubſcription for an opera to be repreſented at the theatre in Lincoln's-Inn Fields, and eſtabliſhed a direction of twelve of their own body, who in the conduct thereof

* Intelligencer, No. 3, Dublin edition of Swift's works, vol. I. page 284. This paper is a laboured defence of the Beggar's Opera, addreſſed to the people of Ireland; and the ſentiments therein delivered do very well conſiſt with the character of a man, of whom it may with juſtice be ſaid, that ſcarce any one of his profeſſion, whoſe writings are of equal bulk with thoſe of Swift, has, as an author, contributed leſs than he to the promotion of religion, virtue, or the general intereſts of mankind.

reſolved to act without the controul of ſuch as ſhould be retained to aſſiſt in it, whether compoſers or ſingers; although of theſe latter, Seneſino was one, and indeed the chief. Seeing this formidable aſſociation, Handel had nothing left but to enter into an agreement with Heidegger, who, though old, was yet living, for carrying on an opera in conjunction, for the ſhort term of three years, at the Haymarket. Upon the concluſion of this agreement, Handel found himſelf under a neceſſity of going to Italy for the purpoſe of engaging ſingers. After a ſhort ſtay abroad, he returned with Fabri, and another Caſtrata; Strada, ſurnamed del Po, and Bertolli; the two laſt were women, and the former of them a very fine ſinger. He alſo engaged a German named Reimſchneider, a baſs ſinger, and ſome other perſons of leſs account. The winter after his arrival Handel began his conteſt with the nobility by the repreſentation of his opera of Lotharius, on the ſixteenth of November, 1729. This was ſucceeded by Parthenope, with which he cloſed the ſeaſon.

Handel continued at the Haymarket till the expiration of the term for which he ſtood engaged with Heidegger, during which he compoſed and performed ſucceſſively the operas of Porus, Soſarmes, Orlando, and Ætius: At the end thereof he, together with old Mr. Smith, went abroad in queſt of ſingers: In Italy he heard Farinelli, a young man of aſtoniſhing talents, and alſo Careſtini, and, which is very ſtrange, preferring the latter, he engaged with him, and returned to England. With this aſſiſtance he ventured to undertake an opera at the Haymarket on his own bottom.

During all this time the adverſaries of Handel went on with but little better ſucceſs; they performed a variety of operas, compoſed by ſundry authors whoſe names are now forgotten, but to audiences that were ſeldom numerous enough to defray the ordinary expences of the repreſentation. At length they entered into engagements with Porpora, a muſician who had diſtinguiſhed himſelf abroad, and Farinelli, and, took poſſeſſion of the Haymarket theatre, which Handel at the end of the ſeaſon had abandoned. Of the ſucceſs of this new aſſociation there will be farther occaſion to ſpeak: at preſent it may ſuffice to ſay, that, having two ſuch ſingers as Farinelli and Seneſino at their command, the nobility had greatly the advantage, and for one ſeaſon at leaſt were great gainers. It is true they were loſers in the end, for Cibber, who was living at the time, and kept a watchful

ful eye on the theatres, aſſerts that Farinelli during his ſtay here had been known to ſing to an audience of five and thirty pounds *.

CARLO BROSCHI,

DETTO FARINELLI.

CARLO BROSCHI FARINELLI was the nephew of that Farinelli whom we have before mentioned to have been concert-maſter or director of the elector's muſic at Hanover. He was born at Naples in the year 1705, and derived great advantage from the inſtructions of Porpora. He had ſung at Rome and at Bologna, at the latter of which cities he had heard Bernacchi; and alſo at Venice; when the fame of his great talents reaching England, he was engaged to ſing in the opera at London, and in the year 1734 came over hither. His arrival in this country was in the news-papers announced to the public as an event worthy

* Apology for his Life, page 243.

of

of notoriety: As ſoon as he was enough recovered from the fatigue of his journey, he was introduced to the king at St. James's, and had the honour to ſing to him; the princeſs royal, afterwards princeſs of Orange, accompanying him on the harpſichord. At the ſame time with Farinelli arrived in England Porpora, who had been his inſtructor, and was the companion of his fortunes; and Giacomo Amiconi the painter *. Theſe three perſons ſeem to have been united together in the bonds of a ſtrict friendſhip and a communion of intereſts: At the ſame time that the nobility under the new ſubſcription engaged with Farinelli, they alſo agreed with Porpora as a compoſer for the opera, and with Amiconi to paint the ſcenes. The operas in which Farinelli ſung were, Ariadne and Polifemo ſet by Porpora, and Artaxerxes by Haſſe, who had acquired ſome reputation in Germany by his compoſitions for the theatre. He ſung alſo in the oratorio of David, compoſed by Porpora, and in an opera entitled Demetrius, by Peſcetti, both performed at the Haymarket. The world had never ſeen two ſuch ſingers upon the ſame ſtage as Seneſino and Farinelli; the former was a juſt and graceful actor, and in the opinion of very good judges had the ſuperiority of Farinelli in reſpect of the tone of his voice; but the latter had ſo much the advantage in other reſpects, that few heſitated to pronounce him the greateſt ſinger in the world; this opinion was grounded on the amazing compaſs of his voice, exceeding that of women, or any of his own claſs; his ſhake was juſt, and ſweet beyond expreſſion; and in the management of his voice, and the clear articulation of diviſions and quick paſſages, he paſſed all deſcription. Such perfections as theſe were enough for one ſinger to poſſeſs, and indeed they were ſo evident, and their effects ſo forcible on the minds of his hearers, that few were diſpoſed to reflect that his perſon was

* Amiconi found employment here as a portrait, and alſo as a hiſtory painter. In the former capacity it was the faſhion among the friends of the opera and the muſical connoiſſeurs to ſit to him; in the latter he exerciſed his talent in the painting of halls and ſtair-caſes; and this, notwithſtanding that Kent, who, becauſe he was a bad painter himſelf, had, as an architect, in his conſtruction of ſtair-caſes driven that kind of painting out of the kingdom. Amiconi painted the ſtair-caſe of Powis-houſe in Ormond-ſtreet with the ſtory of Judith and Holofernes, in three compartments; and the hall in the houſe at More-park in Hertfordſhire, with that of Jupiter and Iö. Of this houſe the following is a brief hiſtory: In 1617 it was granted by the crown to the earl of Bedford, and he by a deed, declaring the uſes of a fine, limited the inheritance thereof to himſelf for life, remainder to Lucy his wife and her heirs. See Chauncy's Hiſtorical Antiquities of Hertfordſhire, page 479. This Lucy was the famous counteſs of Bedford, celebrated by Sir Toby Matthews, Dr. Donne, and other writers of thoſe times; and ſhe it is ſaid laid out the

tall and ſlender to exceſs, and by conſequence his mien and action ungraceful.

Upon what terms Farinelli was engaged to ſing here, is not known to a degree of certainty; his ſalary however, be it what it might, bore but a ſmall proportion to the annual amount of his profits, which, by a benefit, and rich preſents of various kinds, were eſtimated at five thouſand pounds a year. The exceſſive fondneſs which the nobility diſcovered for this perſon, the careſſes they beſtowed on, and the preſents they made him indicated little leſs than infatuation; their bounty was prodigality, and their applauſe adoration *.

That unmanly propenſity in perſons of high rank to promote and encourage this laſt refinement of modern luxury which they manifeſted in theſe and various other inſtances, was loudly complained of as derogating from the national character: It was urged that the reputation of this country abroad was founded on the diſpoſition of the people to arms, and their love of letters; and that we were adopting the manners of a people who have long ſince ceaſed to be diſtinguiſhed for either. Indeed it was ridiculous to ſee a whole people in ſuch a ſtate of faſcination as they were in at this time; many pretended to be charmed with the ſinging of Farinelli, who had not

the gardens in ſuch a manner as induced Sir William Temple, in his Eſſay on Gardening, to ſay it was the perfecteſt figure of a garden he ever ſaw. Many years after the deceaſe of the counteſs of Bedford, the duke of Ormond became the owner of More-park; and, after his attainder, Mr. Stiles; who employed Amiconi to paint the hall: The ſucceeding proprietor of this manſion was lord Anſon, and the preſent, Sir Laurence Dundas. The fondneſs of Sir William Temple for this place, induced him to give the name of it to his ſeat near Farnham in Surrey. Hence has ariſen a miſtaken notion that the More-park mentioned in his Eſſay on Gardening was in Surrey.

* Mr. Hogarth, in his Rake's Progreſs, has ridiculed this folly with great humour; in the ſecond plate of that work he repreſents his rake at his levee in a circle, conſiſting of a bravo, a jockey, a dancing-maſter, a fencing-maſter, a gardener, and other dependents. In a corner of the room ſits an opera compoſer at a harpſichord, with a long roll hanging from the back of his chair, on which is the following inſcription: 'A liſt of the rich preſents Signor Farinelli the Italian ſinger condeſcended to accept of the Engliſh nobility and gentry for one night's performance in the opera of Artaxerxes. A pair of diamond knee-buckles, preſented by a diamond ring by
A bank-note encloſed in a rich gold caſe by
A gold ſnuff-box chaſed with the ſtory of Orpheus charming the brutes by T. Rakewell, Eſq. 100l. 200l. 100l.' Many of the above preſents were actually made to Farinelli during his ſtay among us, and were mentioned in the daily papers. On the floor lies a picture repreſenting Farinelli ſeated on a pedeſtal, with an altar before him, on which are ſeveral flaming hearts; near which ſtand a number of people with their arms extended, offering him preſents: at the foot of the altar is one lady kneeling, tendering her heart, from whoſe mouth a label iſſues, inſcribed 'One God, one Farinelli;' alluding to a lady of diſtinction, who being charmed with a particular paſſage in one of his ſongs, uttered aloud from the boxes that impious exclamation.

the leaſt ear for muſic; and who could not, if they had been left to themſelves, have diſtinguiſhed between him and an inferior ſinger. However the experiment of a few years was ſufficient to convince the world of this truth at leaſt, that two operas at a time were more than this metropolis could ſupport; and determined Farinelli to try his ſucceſs in another country. The particulars of his retreat will be mentioned in a ſubſequent page. Mr. Martinelli has given the following ſhort character of him, which naturally leads us to give an account of his maſter Porpora, and alſo of Haſſe, the joint compoſer with him for the opera, during the reſidence of Farinelli in London. 'He had a voice proportioned to his gigantic ſtature, extending beyond the ordinary compaſs near an octave, in notes equally clear and ſonorous. At the ſame time he poſſeſſed ſuch a degree of knowledge in the ſcience of muſic, as he might be ſuppoſed to have derived from the inſtructions of the ſkilful Porpora, beſtowed on a diligent and favourite pupil: With unexampled agility and freedom did he traverſe the paths which Bernacchi had trod with ſucceſs, till he became the idol of the Italians, and at length of the harmonic world *.'

CHAP. IV.

NICOLO PORPORA is celebrated among the modern muſicians, not leſs as the inſtructor of ſome of the moſt applauded ſingers, than as a muſical compoſer of the dramatic claſs. In the early part of his life he was in the ſervice of Auguſtus, king of Poland, but quitting it, he made a temporary reſidence in ſundry of the German courts, and afterwards in the principal cities of Italy. At Naples he became acquainted with Farinelli, who was then very young, and having a very promiſing voice, was endeavouring to acquire that ſtyle and manner of ſinging, which it is ſaid Antonio Bernacchi of Bologna took from Piſtocchi, and which gave riſe to the denomination of the Bernacchi ſchool. Porpora ſeeing this, and being deſirous of correcting thoſe extravagancies which Bernacchi had introduced into vocal practice, he laboured to form a ſtyle of greater ſimplicity, ſuch as was calculated rather to affect than to aſtoniſh the hearers: As to Farinelli in particular, he ſet himſelf with all his might to improve thoſe great talents which he had diſcovered in him, and in the end made him

* Lettere familiare e critiche, Carte 361.

the

the fineſt ſinger that had then or has ever ſince been heard: A degree of ſucceſs, alike proportioned to their ſeveral abilities, had he in the tuition of Salimbelli, Caffarelli, and Mingotti, all of whom were the pupils of Porpora.

The attachments of Porpora to Farinelli were of ſuch a friendly kind, as determined him to become, if not a ſharer in his fortunes, at leaſt a witneſs of that applauſe which was beſtowed on him whitherſoever he went: with this view he was the companion of his travels; and it may well be ſuppoſed that the Engliſh nobility, when they engaged Farinelli to ſing here, conſidered Porpora as ſo intimately connected with him, that an attempt to ſeparate them would go near to render a treaty for that purpoſe abortive; accordingly they were both engaged and arrived in England together.

The operas of Porpora, as muſical compoſitions, had little to recommend them: That of Ariadne was looked upon as inferior to the Ariadne of Handel, in which, excepting the minuet at the end of the overture, there is ſcarce a good air. Dr. Arbuthnot however, in a humourous pamphlet written on occaſion of the diſputes about the opera, entitled Harmony in an Uproar, calls that of Handel the Nightingale, the other the Cuckoo *.

In the year 1735 Porpora publiſhed and dedicated to Frederic, prince of Wales, who had taken part with him in the diſpute with Handel, Twelve Italian Cantatas, which at this day are greatly eſteemed. He alſo publiſhed Six Sonatas for two violins and a baſs; theſe compoſitions are mere ſymphonies, and, having in them very little of deſign or contrivance, are now ſcarcely remembered.

Giovanni Adolfo Hasse was born near Hamburg, and received his firſt inſtructions in muſic in that city. At the age of eighteen he compoſed an opera entitled Antigono; but, being deſirous of farther improvement, he went to Naples, and for a ſhort time was under the tuition of Porpora, but afterwards became a diſciple of Aleſſandro Scarlatti. Upon his return to Germany he became maeſtro di cappella to the elector of Saxony, and at Dreſden compoſed operas, ſome in the German, and others in the Italian language. In the compoſition of operas he was eſteemed abroad the firſt of the German maſters; and the fame of his abilities reaching England at the time of the rupture between Handel and the Engliſh nobility, he was employed by them, and compoſed the opera of Artaxerxes, written by Metaſtaſio, and

* Miſcellaneous Works of the late Dr. Arbuthnot, vol. II. page 21.

ſome others, which were repreſented here, and received great advantage from the performance of Farinelli. He married Fauſtina ſoon after her return from England: It does not appear that he was ever here himſelf; it ſeems he was ſtrongly preſſed at the time abovementioned to come to London, but Mr. Handel being then living, he declined the invitation, not chooſing to become a competitor with one ſo greatly his ſuperior.

The abilities of Haſſe ſeem to have been greatly over-rated by ſome of our countrymen who have taken occaſion to mention him; Six Cantatas for a voice, with an accompanyment for the harpſichord, a Salve Regina for a ſingle voice with inſtruments, a ſingle concerto for French horns, and other inſtruments, and a few airs ſelected from his operas performed here, are all of his compoſitions that have been publiſhed in England; and theſe are ſo far from affording evidence of any extraordinary talent, that they are a full juſtification of the author of the Remarks on Mr. Aviſon's Eſſay on muſical Expreſſion, who has not heſitated to aſſert that the diſtinguiſhing characteriſtic of Haſſe's compoſitions is effeminacy.

The conteſt between Handel and the nobility was carried on with ſo much diſadvantage to the former, that he found himſelf under the neceſſity of quitting the Haymarket theatre at the time when his opponents were wiſhing to get poſſeſſion of it; and in the iſſue each party ſhifted its ground by an exchange of ſituations. The nobility removed with Farinelli, Seneſino, and Montagnana, a baſs ſinger, who had ſung for Handel in Soſarmes and other of his operas; and Handel, with Strada, Bertolli, and Waltz, a baſs ſinger, who had been his cook, went to Lincoln's-Inn fields. Here he continued but for a ſhort time; for, finding himſelf unable ſingly to continue the oppoſition, he removed to Covent Garden, and entered into ſome engagements with Rich, the particulars of which are not known; ſave that in diſcharge of a debt that he had contracted with him in conſequence thereof, he ſome years after ſet to muſic an Engliſh opera entitled Alceſte, written by Dr. Smollett, and for which Rich was at great expence in a ſet of ſcenes painted by Servandoni; but it was never performed. Handel afterwards adapted this muſic to Dryden's Song for St. Cecilia's Day, 1687, printed in the fourth part of his Miſcellaneous Poems, and performed it together with Alexander's Feaſt.

Such as are not acquainted with the perſonal character of Handel, will

will wonder at his ſeeming temerity, in continuing ſo long, an oppoſition which tended but to impoveriſh him; but he was a man of a firm and intrepid ſpirit, no way a ſlave to the paſſion of avarice, and would have gone greater lengths than he did, rather than ſubmit to thoſe whom he had ever looked on as his inferiors: But though his ill ſucceſs for a ſeries of years had not affected his ſpirit, there is reaſon to believe that his genius was in ſome degree damped by it; for whereas of his earlier operas, that is to ſay, thoſe compoſed by him between the year 1710 and 1728, the merits are ſo great, that few are able to ſay which is to be preferred; thoſe compoſed after that period have ſo little to recommend them, that few would take them for the work of the ſame author. In the former claſs are Radamiſtus, Otho, Tamerlane, Rodelinda, Alexander, and Admetus, in either of which ſcarcely an indifferent air occurs; whereas in Parthenope, Porus, Soſarmes, Orlando, Ætius, Ariadne, and the reſt down to 1736, it is a matter of ſome difficulty to find a good one.

The nobility were no ſooner ſettled at the Haymarket, than Farinelli appeared in the meridian of his glory; all the world reſorted thither, even aldermen and other citizens, with their wives and daughters, to ſo great a degree, that in the city it became a proverbial expreſſion, that thoſe who had not heard Farinelli ſing and Foſter preach, were not qualified to appear in genteel company *.

* Mr. James Foſter was a diſſenting miniſter of the Anabaptiſt denomination. In the Old Jewry, during the winter ſeaſon, on Sunday evenings, he preached a lecture, in which with great clearneſs and ſtrength of reaſoning he enforced the obligations of religion and virtue, chiefly from principles in which all mankind are agreed. The Freethinkers, as they are called, took him for a Deiſt, and his audiences were ſomewhat the larger for them; but they were greatly miſtaken: On the contrary he was a devout and ſincere Chriſtian, as the author of this work can teſtify, who lived many years with him on terms of ſtrict friendſhip; and gave ample proof of his faith in an excellent anſwer to a worthleſs book, Chriſtianity as old as the Creation; and contributed to put to confuſion its more worthleſs author, Dr. Matthew Tindal. Pope was acquainted with Foſter, and, having frequently reſorted to the Old Jewry purpoſely to hear him, complimented him with the following lines:

Let modeſt FOSTER, if he will, excel
Ten metropolitans in preaching well.
Epilogue to the Satires, Dialogue I.

Lord Bolingbroke expreſſed to Mr. Pope a great deſire to know Foſter, and an appointment was made for a meeting of all the three; but an accident prevented it. Moſt of the ſermons preached at the Old Jewry lecture are extant in four volumes, publiſhed by the author himſelf: They were alſo preached to a congregation of which he was paſtor, in a place ſituated between Red-Croſs-ſtreet and Barbican; but ſuch was the faſhion of the time, and ſuch was the different effects of the ſame diſcourſes at different places, that few but his own congregation reſorted to the one, and people, at the riſque of their limbs, ſtruggled to get in at the other. In conſideration of his great merit, and the eſtimation in which he was held throughout this kingdom, the univerſity of Aberdeen honoured him with the degree

But it fared far otherwiſe with Handel, who, after his engagement with Rich, performed to almoſt empty houſes; and, after a conteſt, which laſted about three years, during which time he was obliged to draw out of the funds almoſt the whole of what in his proſperous days he had there inveſted, he gave out; and diſcovered to the world that in this dreadful conflict he had not only ſuffered in his fortune but his health *. To get rid of that dejection of mind, which his repeated diſappointments had brought on him, he was adviſed to the uſe of the waters at Tunbridge, and a regimen calculated to aſſiſt their operation; but his diſorder was ſo deeply rooted, that by ſeveral particulars in his behaviour, which it would give the reader no pleaſure to be informed of, he diſcovered that his mental powers were affected; and, to complete his diſtreſs, one of thoſe hands, which had frequently adminiſtered ſuch delight to others, was now become uſeleſs to himſelf; in a word, the palſy had ſeized his right arm, and the whole of the limb was by a ſudden ſtroke rendered incapable of performing its natural functions.

Medicines having been found ineffectual to remove his diſorder, he was prevailed on, but with great difficulty, to reſort to Aix la Chapelle; accordingly he went thither, and ſubmitted to ſuch ſweats, excited by the vapour baths there, as aſtoniſhed every one. After a few eſſays of this kind, during which his ſpirits ſeemed to riſe rather than ſink under an exceſſive perſpiration, his diſorder left him; and in a few hours after the laſt operation he went to the great church of the city, and got to the organ, on which he played in ſuch a manner that men imputed his cure to a miracle. Having received ſo much benefit from the baths, he prudently determined to ſtay at Aix la Chapelle, till the end of ſix weeks from the time of his arrival there, and at the end thereof returned to London in perfect health.

Farinelli, during the interval of a few winters, had accumulated great wealth, but it aroſe chiefly from preſents, and crouded houſes

gree of doctor in divinity. In the year 1746 he was requeſted to aſſiſt in preparing lord Kilmarnock for a ſubmiſſion to that ſentence, which, for having been active in the rebellion of 1745, he was doomed to ſuffer. Dr. Foſter complied with this requeſt, and was neceſſitated to be a ſpectator of his end; the unſpeakable anguiſh of mind which he felt upon this occaſion, and the frequent reflection on all the circumſtances of the execution, made ſuch a deep impreſſion on him, as could never be effaced; his mental faculties forſook him, and on the fifth day of November, in the year 1753, he died.

* Upon occaſion of this his diſtreſs, Strada and others of the ſingers were content to accept of bonds for the payment of their arrears, and left the kingdom upon Mr. Handel's aſſurances that they ſhould be diſcharged; and he paid a due regard to his engagement by remitting them the money.

at

at his benefits; and as he had experienced what it was to ſing to an audience of thirty-five pounds, he began to ſuſpect that his harveſt in this country, which, as Mattheſon terms it, was a golden one, was pretty well over, and began to think of trying his ſucceſs in another: He had viſited France in the year 1736, and finding at his return to London but little encouragement to engage at the opera, he finally quitted England the following ſummer, and on the ninth of July, 1737, appeared at Verſailles, hoping to derive great advantages from the ſolemnities which were expected to attend the approaching birth of the duke of Anjou; but in this he was diſappointed.

It happened about this time that the king of Spain laboured under a melancholy diſorder, for which no relief could be ſuggeſted but muſic; his queen contrived to entertain him with frequent concerts: To make theſe as delightful to him as poſſible, ſhe ſent for Farinelli, and upon his arrival at Madrid attached him to the ſervice of that court by a penſion of 1400 piaſtres, or 315l. per annum, and a coach and equipage maintained at the king's expence. Over and above his ſalary, conſiderable preſents were made him; the king gave him his picture ſet with diamonds, valued at 5000 dollars; the queen preſented him with a gold ſnuff-box, with two large diamonds on the lid; and the prince of Aſturias gave him a diamond button and loop of great value. Upon the death of Philip V. Farinelli was continued in his ſtation by his ſucceſſor Ferdinand VI. and in 1750 was honoured with the croſs of Calatrava, the badge of an order of knighthood in Spain of great antiquity. He continued, with the aſſiſtance of the beſt compoſers and ſingers, and of Metaſtaſio and Amiconi the painter, which latter had followed him into Spain, to conduct the opera till about the year 1761, when he took a reſolution to return to Italy; accordingly he went thither, and had an audience of Benedict XIV. to whom, upon his recounting the riches and honours that had been ſhowered down upon him here and in Spain, the pope made this remark: 'In other words you mean to ſay, that 'you found abroad what you left here.'

His penſion from the court of Spain being ſtill continued to him, Farinelli choſe the neighbourhood of Bologna for his reſidence; and in a houſe of his own building, near that city, he is now living in eaſe and great affluence.

It is now neceſſary to recur to a former period, and in an orderly courſe of narration to relate ſuch other particulars reſpecting the ſubject

ject of this history, as were necessarily postponed to make way for the above account of Mr. Handel.

Greene, who already has been mentioned as an ingenious young man, was got to be organist of St. Paul's; and having, upon the decease of Dr. Croft, in 1727, been appointed organist and composer to the royal chapel in his room, was thereby placed at the head of his profession in England. He courted the friendship of Mr. Handel with a degree of assiduity that, to say the truth, bordered upon servility; and in his visits to him at Burlington-house, and at the duke of Chandois's, was rather more frequent than welcome. At length Mr. Handel discovering that he was paying the same court to his rival, Bononcini, as to himself, would have nothing more to say to him, and gave orders to be denied whenever Greene came to visit him.

Some particulars respecting Greene and his first appearance in the world have been given in the foregoing part of this volume. The busy part he acted at this time, his attachment to Bononcini, and his opposition to Mr. Handel, make it necessary in this place to resume his history.

In the year 1730 he took the degree of doctor in music in the university of Cambridge: His exercise for it was Mr. Pope's ode for St. Cecilia's day, which he set very finely to music *. It was performed

* Mr. Pope, to answer Greene's purpose, condescended to make considerable alterations in this poem, and at his request to insert in it one entire new stanza, viz. the third. As he thereby rendered it greatly different from the ode originally published, and as with the variations it has never yet appeared in print, it is here given as a curiosity.

ODE for St. Cecilia's Day:

As altered by Mr. Pope for Dr. Greene.

I.

Descend ye Nine! descend and sing;
The breathing instruments inspire;
Wake into voice each silent string,
And sweep the sounding lyre!
In a sadly-pleasing strain
Let the warbling lute complain:
In more lengthen'd notes and slow,
The deep, majestic, solemn organs blow.
Hark! the numbers soft and clear,
Gently steal upon the ear;
Now louder they sound,
'Till the roofs all around
The shrill echoes rebound:
'Till, by degrees, remote and small,
The strains decay,
And melt away,
In a dying, dying fall.

II.

with great applauſe; and, as an additional teſtimony to his merit, he was honoured with the title of profeſſor of muſic in the univerſity of Cambridge.

II.

By muſic minds an equal temper know,
Nor ſwell too high, nor ſink too low.
If in the breaſt tumultous joys ariſe,
Muſic her ſoft, aſſuaſive voice applies;
Or when the ſoul is ſunk in cares,
Exalts her with enlivening airs.
Warriors ſhe fires by ſprightly ſounds;
Pours balm into the lover's wounds:
Paſſions no more the ſoul engage,
Ev'n factions hear away their rage.

III.

Amphion thus bade wild diſſenſion ceaſe,
And ſoften'd mortals learn'd the arts of peace:
Amphion taught contending kings,
From various diſcords to create
The muſic of a well-tun'd ſtate;
Nor ſlack nor ſtrain the tender ſtrings,
Thoſe uſeful touches to impart,
That ſtrike the ſubject's anſw'ring heart;
And the ſoft ſilent harmony that ſprings
From ſacred union and conſent of things.

IV.

But when our country's cauſe provokes to arms,
How martial muſic every boſom warms!
When the firſt veſſel dar'd the ſeas,
The Thracian rais'd his ſtrain,
And Argo ſaw her kindred trees
Deſcend from Pelion to the main.
Tranſported demi-gods ſtood round,
And men grew heroes at the ſound,
Inflam'd with glory's charms!
Each chief his ſev'nfold ſhield diſplay'd,
And half unſheath'd the ſhining blade:
And ſeas, and rocks, and ſkies rebound
To arms, to arms, to arms!

V.

But when thro' all th' infernal bounds,
Which flaming Phlegeton ſurrounds,
Sad Orpheus ſought his conſort loſt:
The adamantine gates were barr'd,
And nought was ſeen and nought was heard
Around the dreary coaſt;
But dreadful gleams,
Diſmal ſcreams,
Fires that glow,
Shrieks of woe,

The following duet, taken from the doctor's own manuſcript, was part of the performance.

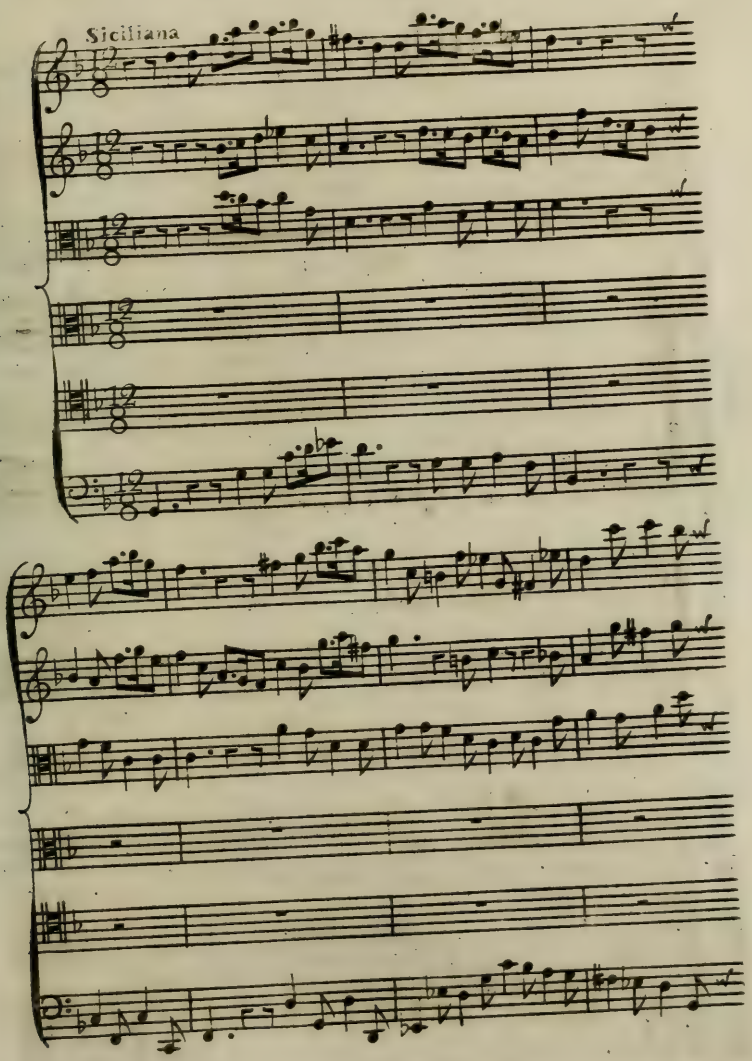
Sullen moans,
Hollow groans,
And cries of tortur'd ghoſts!
But hark! he ſtrikes the golden lyre;
And ſee! the tortur'd ghoſts reſpire,
See, ſhady forms advance!
And the pale ſpectres dance!
The Furies ſink upon their iron beds,
And ſnakes uncurl'd hang liſt'ning round their heads.

VI.

By the ſtreams that ever flow,
By the fragrant winds that blow
O'er th' Elyſian flow'rs;
By thoſe happy ſouls that dwell
In yellow meads of Aſphodel,
Or Amaranthine bow'rs,
By the heroes' armed ſhades,
Glitt'ring thro' the gloomy glades,
By the youths that dy'd for love,
Wand'ring in the myrtle grove,
Reſtore, reſtore Eurydice to life,
Oh take the huſband, or return the wife!

VII.

He ſung, and hell conſented
To hear the poet's pray'r;
Stern Proſerpine relented,
And gave him back the fair.
Thus ſong could prevail
O'er death and o'er hell,
A conqueſt how hard and how glorious?
Tho' fate had faſt bound her
With Styx nine times round her,
Yet muſic and love were victorious.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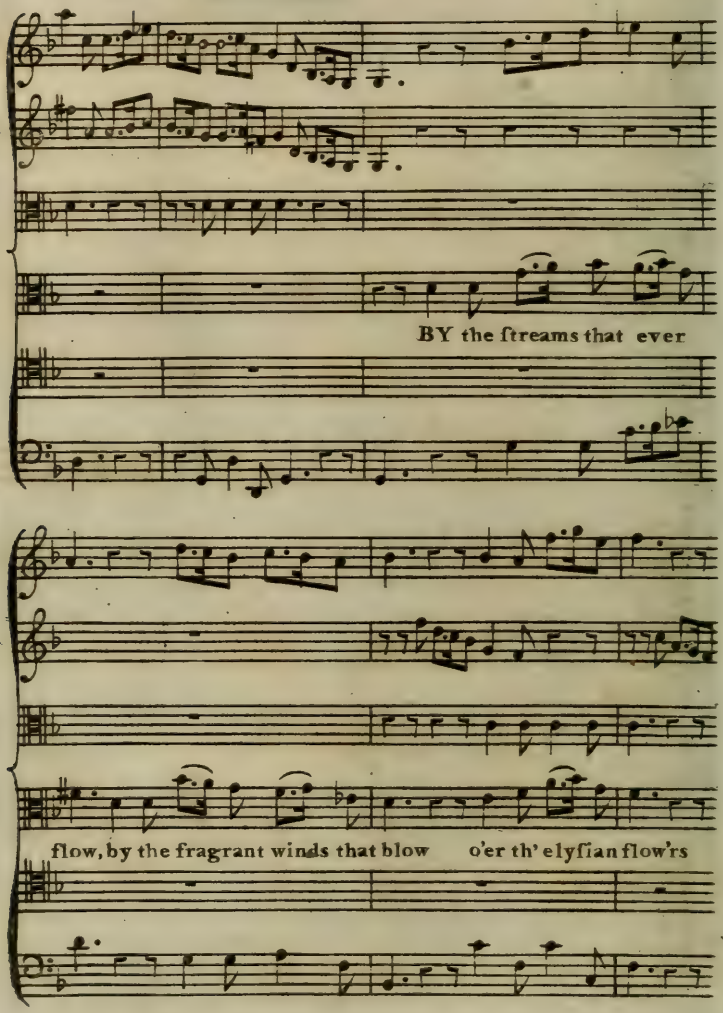
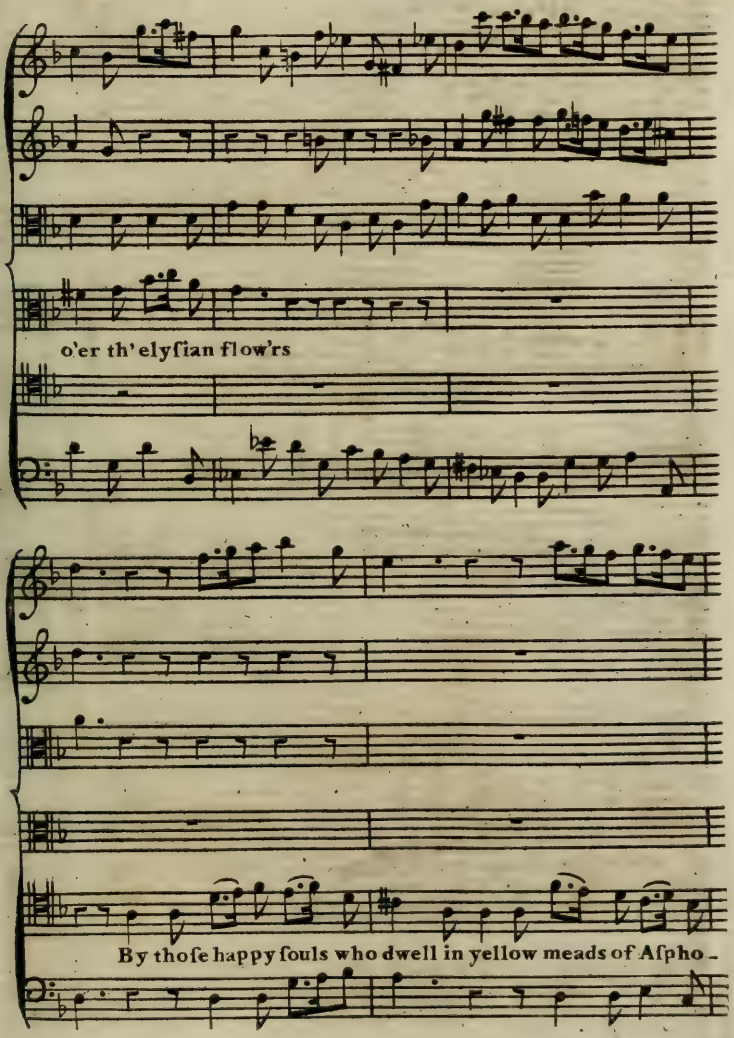
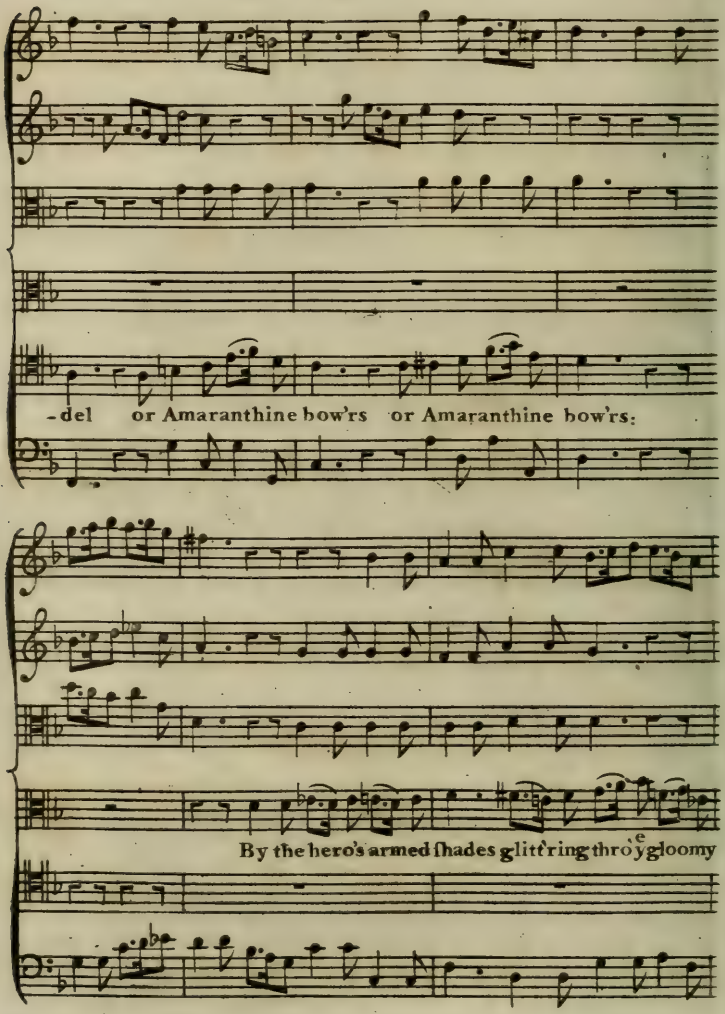
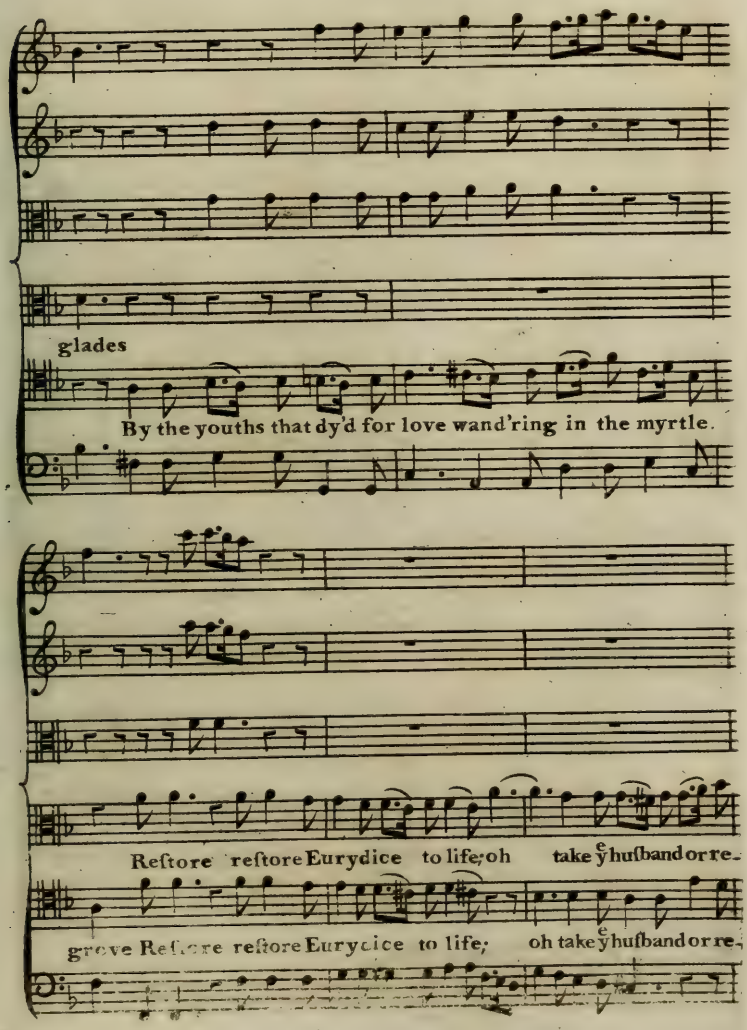
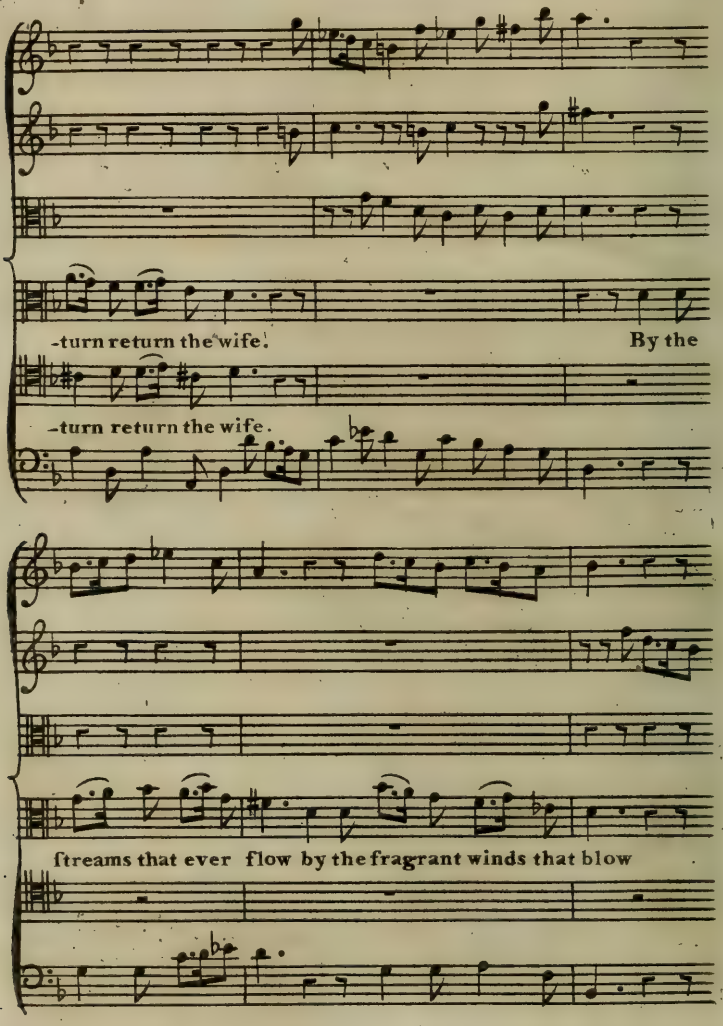
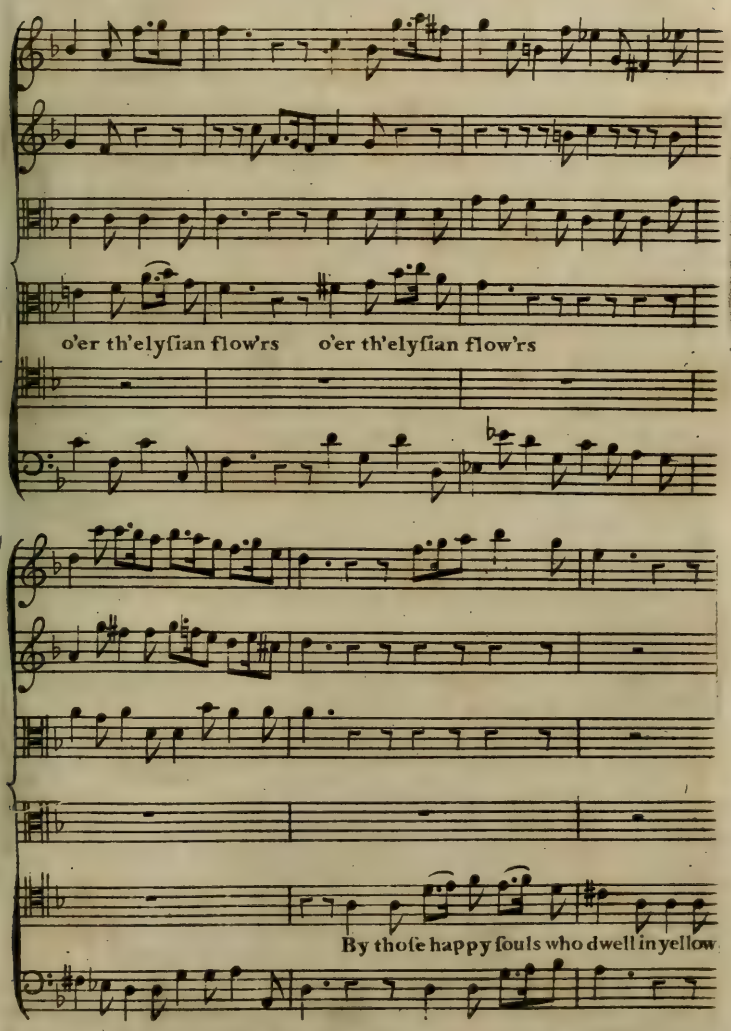

BY the ſtreams that ever
flow, by the fragrant winds that blow o'er th' elyſian flow'rs

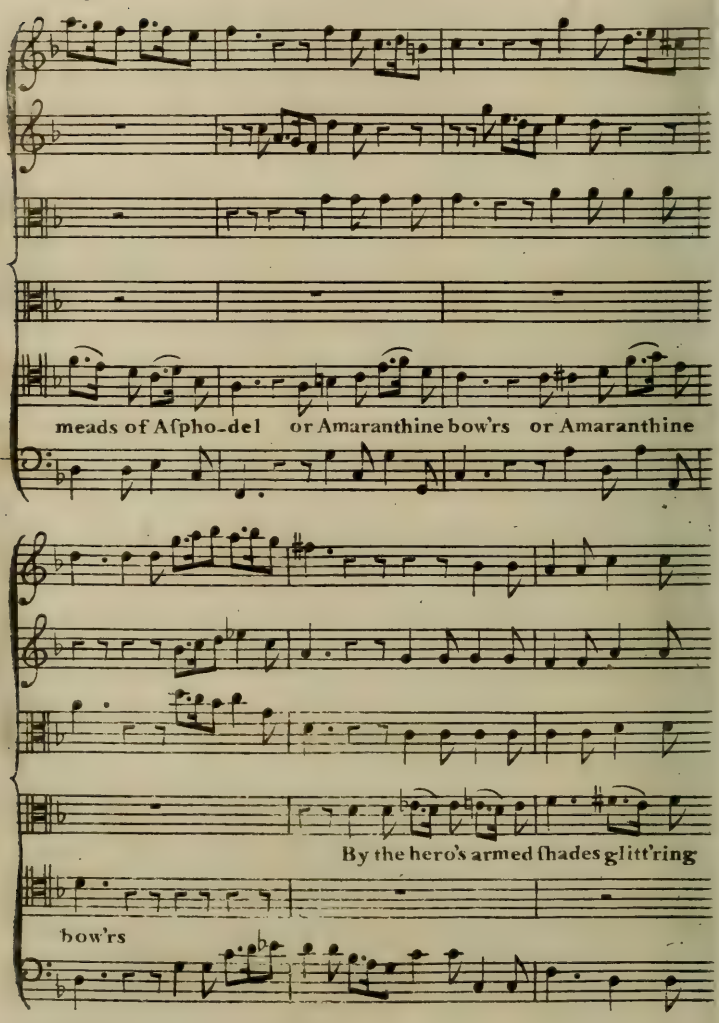

o'er th' elyſian flow'rs
By thoſe happy ſouls who dwell in yellow meads of Aſpho-

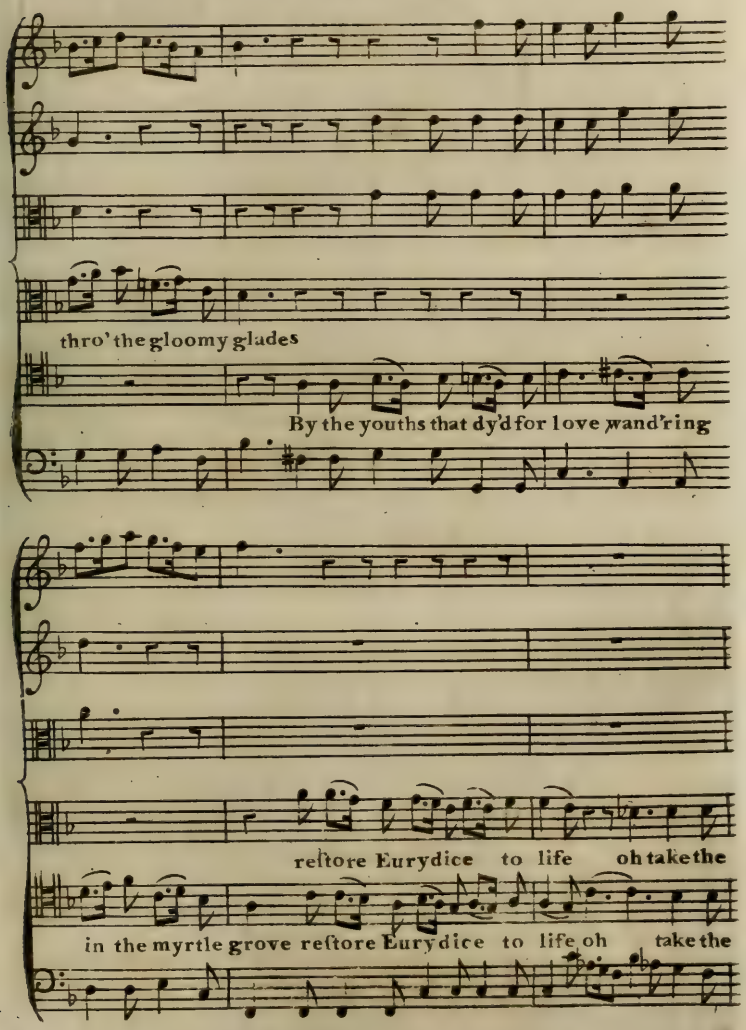

-del or Amaranthine bow'rs or Amaranthine bow'rs:
By the hero's armed shades glitt'ring thro' gloomy

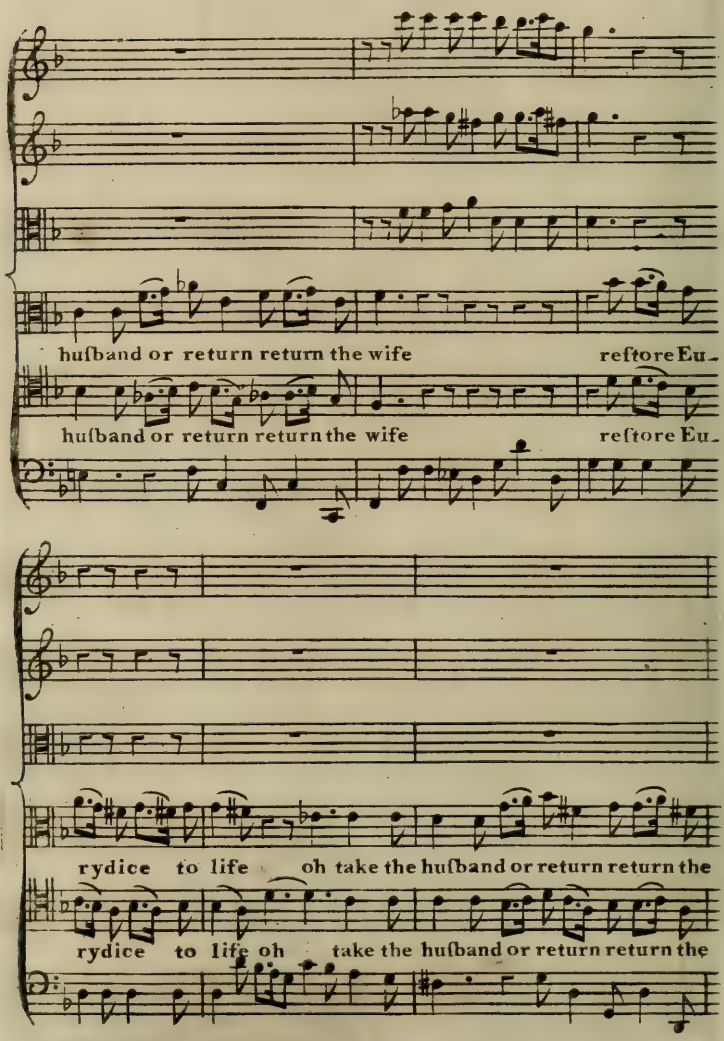

glades
By the youths that dy'd for love wand'ring in the myrtle.
Reſtore reſtore Eurydice to life; oh take ỹ huſband or re-
grove Reſtore reſtore Eurydice to life; oh take ỹ huſband or re-

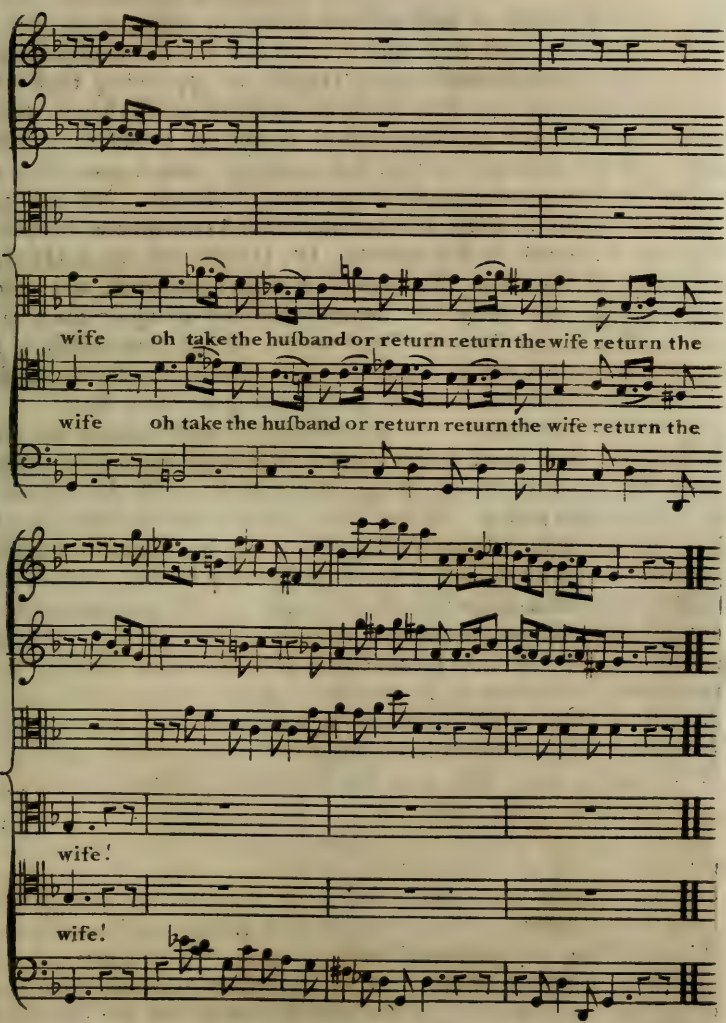

-turn return the wife. By the
-turn return the wife.
ſtreams that ever flow by the fragrant winds that blow


o'er th'elyſian flow'rs o'er th'elyſian flow'rs
By thoſe happy ſouls who dwell in yellow


meads of Aſpho-del or Amaranthine bow'rs or Amaranthine
By the hero's armed ſhades glitt'ring
bow'rs


thro' the gloomy glades
By the youths that dy'd for love wand'ring
reſtore Eurydice to life oh take the
in the myrtle grove reſtore Eurydice to life oh take the


husband or return return the wife reſtore Eu-
husband or return return the wife reſtore Eu-
rydice to life oh take the husband or return return the
rydice to life oh take the husband or return return the



DOCTOR MAURICE GREENE.

In the diſputes between Handel and Bononcini, Greene had acted with ſuch duplicity, as induced the former to renounce all intercourſe with him; and from that time no one was ſo induſtrious as he in decrying the compoſitions of Handel, or applauding thoſe of his rival. He was a member of the Academy of ancient Muſic, and, with a view to exalt the character of Bononcini, produced in the year 1728 the madrigal 'In una ſiepe ombroſa,' which gave riſe to a diſpute that terminated in the diſgrace of his friend. Not able to endure the ſlights of thoſe who had marked and remembered his pertinacious behaviour in this buſineſs, Dr. Greene left the academy, and drew off with him the boys of St. Paul's cathedral, and ſome other perſons his immediate dependents; and fixing on the great room called the Apollo at the Devil tavern, for the performance of a concert, under his ſole management, gave occaſion to a ſaying not ſo witty as ſarcaſtical, viz. that Dr. Greene was gone to the Devil.

Dr. Greene was happy in the friendſhip of Biſhop Hoadley and his family: He ſet to muſic ſundry elegant paſtoral poems, namely, Florimel, Phœbe, and others, written, as it is ſaid, by Dr. John Hoadley, a ſon of that prelate. He had alſo an intereſt with the late duke of Newcaſtle, probably through the ducheſs, who had frequent muſical parties at Newcaſtle-houſe, at which Greene uſed to aſſiſt; and whoſe mother, Henrietta, ducheſs of Marlborough, was the patroneſs of Bononcini, with whom, as has been related, Greene had contracted a cloſe intimacy. With ſuch connexions as theſe, Greene ſtood fair for the higheſt preferments in his profeſſion, and he attained them; for, upon the deceaſe of Dr. Croft, through the intereſt of the counteſs of Peterborough, he ſucceeded to his places of organiſt and compoſer to the royal chapel; and, upon that of Eccles, about 1735, was appointed maſter of the royal band.

Greene had given ſome early ſpecimens of his abilities in the compoſition of a ſet of leſſons for the harpſichord, which he probably meant to publiſh; but a copy having been ſurreptitiouſly obtained by one Daniel Wright, a ſeller of muſic and muſical inſtruments near Furnival's Inn, who never printed any thing that he did not ſteal, they were publiſhed by him in ſo very incorrect a manner, that the doctor was neceſſitated to declare that they were not his compoſitions; and Wright, no leſs falſely than impudently, aſſerted in the public papers that they were. Notwithſtanding that he was an excellent

cellent organiſt, and not only perfectly underſtood the nature of the inſtrument, but was a great maſter of fugue, he affected in his voluntaries that kind of practice on ſingle ſtops, the cornet and the vox-humana for inſtance, which puts the inſtrument almoſt on a level with the harpſichord; a voluntary of this kind being in fact little more than a ſolo for a ſingle inſtrument, with the accompanyment of a baſs; and in this view Greene may be looked on as the father of modern organiſts. This kind of performance, as it is calculated to catch the ears of the vulgar, who are ever more delighted with melody, or what is called air, than harmony, was beneath one, whoſe abilities were ſuch, that Mattheſon, a man but little diſpoſed to flattery, and who was himſelf one of the firſt organiſts in Europe, has not ſcrupled to rank him among the beſt of his time.

CHAP. V.

THE conduct of Pepuſch was very different from that of Greene. Upon Mr. Handel's arrival in England, he acquieſced in the opinion of his ſuperior merit, and choſe a track for himſelf in which he was ſure to meet with no obſtruction, and in which none could diſturb him without going out of their way to do it. He had been retained by the duke of Chandois, and aſſiſted as compoſer to his chapel, till he gave place to Handel; after that he profeſſed the teaching of the principles of muſical ſcience, and continued ſo to do till about the year 1724, when a temptation offered of advancing himſelf, which he was prevailed on to yield to: Few perſons converſant in literary hiſtory are unacquainted with the character and benevolent ſpirit of Dr. George Berkeley, the late excellent biſhop of Cloyne; or that this gentleman, upon his promotion to the deanery of Londonderry, formed a plan for the propagation of religion and learning in America, in which was included a ſcheme for erecting a college in the Summer Iſlands, otherwiſe called the Iſles of Bermudas. With a view to carry this project into execution, Dr. Berkeley obtained permiſſion to found and endow ſuch a college, and alſo engaged divers perſons of diſtinguiſhed eminence in the ſeveral profeſſions and faculties to accompany him, and become profeſſors in

his

his intended college; of theſe Dr. Pepuſch was one. He and his aſſociates embarked for the place of the intended ſettlement, but the ſhip was wrecked, and the undertaking fruſtrated; immediately after which ſuch difficulties aroſe as put a final end to the deſign.

Being returned to England, Dr. Pepuſch married Signora Margarita de l'Epine, and went to reſide in Boſwell-court, Carey-ſtreet, taking, together with his wife, her mother, a woman as remarkably ſhort as her daughter was tall. The fortune which Margarita had acquired was eſtimated at ten thouſand pounds, and the poſſeſſion thereof enabled the doctor to live in a ſtyle of elegance, which till his marriage he had been a ſtranger to: This change in his circumſtances was no interruption to his ſtudies; he loved muſic, and he purſued the knowledge of it with ardour. He, at the inſtance of Gay and Rich, undertook to compoſe, or rather correct, the muſic to the Beggar's Opera. Every one knows that the muſic to this drama conſiſts ſolely of ballad tunes and country dances; it was nevertheleſs neceſſary to ſettle the airs for performance, and alſo to compoſe baſſes to ſuch as needed them; this the doctor did, prefixing to the opera an overture, which was printed in the firſt, and has been continued in every ſucceeding edition of the work.

The reputation of the doctor was now at a great height; he had peruſed with great attention thoſe ſeveral ancient treatiſes on harmonics which Meibomius had given to the world about the middle of the laſt century, and that of Ptolemy publiſhed by Dr. Wallis with his own learned appendix. In the peruſal of theſe authors, the difficulties which occurred to him were in a great meaſure removed by his friend Mr. Abraham De Moivre, an excellent mathematician, who aſſiſted him in making calculations for demonſtrating thoſe principles which are the foundation of harmonic ſcience; and in conſequence of theſe his ſtudies, Pepuſch was eſteemed one of the beſt theoretic muſicians of his time.

About the year 1730 he took a houſe in Fetter-lane, the next door but one to the ſouth corner of the paſſage leading from thence into Bartlett's-Buildings, and fitted up a large room in it for the reception of his books and manuſcripts, which were very many, and had been collected by him with great labour and expence. His wife had long quitted the opera ſtage, and, though rather advanced in years, retained her hand on the harpſichord, and was in truth a fine performer:

The

The doctor had in his library a book which had formerly been queen Elizabeth's, containing a great number of leſſons for the harpſichord, compoſed by Dr. Bull; of the merit of theſe pieces he entertained a very high opinion; and though they were much more difficult to execute than can be well conceived by thoſe who reflect on their antiquity, yet by a regular courſe of practice ſhe attained to ſuch perfection in playing them, that great was the reſort of perſons to hear her. He had one only ſon, whom he determined to qualify for his own profeſſion, a child of very promiſing parts; the doctor laboured inceſſantly in his education, but he lived not to attain the age of thirteen.

Among the many that reſorted to him for inſtruction, lord Paiſley, afterwards earl of Abercorn was one; and to him the doctor had communicated leſſons in writing for his private ſtudy, with no other obligation not to impart them to the world, than is implied in the mutual relation of teacher and diſciple; which it ſeems was ſo ill underſtood, that in the year 1730 the ſubſtance of the doctor's leſſons was by his pupil given to the world with the following title: 'A ſhort 'treatiſe on harmony, containing the chief rules for compoſing in 'two, three, and four parts, dedicated to all lovers of muſic. By 'an admirer of this noble and agreeable ſcience.'

The publiſher of this little book had ſtudiouſly avoided inſerting in the book any of thoſe examples in muſical notes, which the precepts contained in it made it neceſſary to refer to, for which omiſſion he makes a kind of apology.

The doctor affected to ſpeak of the publication of this book as injurious both to his character and intereſt; however it did not long, if at all, interrupt the friendſhip between lord Paiſley and him. For proof of the fact that his lordſhip and the doctor were upon very good terms after the publiſhing the ſhort treatiſe on harmony, recourſe has been had to the doctor's papers, among which has been found a diary in his own hand-writing, containing an account of the daily occurrences in his life for a ſeries of years, and, among others, a relation of a viſit he made to lord Paiſley at his ſeat at Witham in Eſſex, in the ſummer of the year 1733, and of his entertainment during a week's ſtay there; which may ſerve to ſhew, either that the ſurreptitious publication of the book was not the act of his lordſhip, or that the lapſe of leſs than three years had effaced from his remembrance all ſenſe of injury reſulting from it.

The book, as publiſhed in the manner above related, was of very little uſe to the world. It wanted the illuſtration of examples, and was in other reſpects obſcure and moſt affectedly perplexed; beſides all which, it was written in a ſtyle the meaneſt that can be conceived: The motto in the title-page was that trite paſſage of Horace, 'Si quid noviſti rectius iſtis,' &c. and the ſentence intended to ſupply the omiſſion of the author's name, contains in it the flatteſt anticlimax that ever diſgraced a literary production.

The doctor ſpoke the Engliſh language but indifferently, and wrote it worſe than many foreigners do that have long reſided in this country; and it may be doubted whether the leſſons which he uſed to give his pupils were ever digeſted into the form of a treatiſe; but ſeeing that the book could not be recalled, and that he was looked upon by the world as reponſible for the ſubject matter of it, he thought it prudent to adopt it; and accordingly in the year 1731 publiſhed a genuine edition, retaining the language of the former, but conſiderably altered and enlarged, and alſo illuſtrated with thoſe examples in notes, which were in truth an eſſential part of it. The precepts delivered, and the laws of harmonical combination contained in this book, are ſuch only as are warranted by the practice of modern compoſers; and the rules of tranſition from key to key are evidently extracted from the works of Corelli; but the moſt valuable part of the book is the chapter treating of ſolmiſation, which practice is explained with the utmoſt preciſion and perſpicuity *. In forming the diagrams it is ſaid that the doctor was aſſiſted by Brooke Taylor, LL.D. author of a well-known treatiſe on Perſpective, who, beſides being an excellent mathematician, was eminently ſkilled in the theory of muſic.

It has already been mentioned that Pepuſch was one of the founders of the Academy of ancient Muſic. That ſociety, with his aſſiſtance, continued to flouriſh until the year 1734, when, upon ſome diſguſt taken by Mr. Gates, maſter of the children of the royal chapel, it was deprived of the aſſiſtance which it was wont to receive

* That of the hexachords, with directions for the mutations by the arrows and daggers, is a great ſtroke of invention. But the table adjoining to it, for reducing a compoſition in a tranſpoſed key to its natural one, by the help of the ſlider, is a diſingenuous artifice, and calculated rather to blind than enlighten thoſe whom the author profeſſes to teach. Had he, as Loulie has done in his Elements ou Principes de Muſique, given the rule to call the laſt ſharp, in the caſe of ſharp keys, B, and the laſt flat in the flat keys F; and ſol-fa upwards and downwards accordingly, the wretched contrivance of a ſlider to be cut off, and which being loſt, would render the table uſeleſs and the book imperfect, would have been unneceſſary. See vol. I. page 163, 164, in not.

from

from them, and left without boys to ſing the ſoprano parts *. After trying for one winter what could be done without treble voices, and finding that their endeavours amounted to nothing, the managers determined to enlarge the plan, and make the Academy a ſeminary for the inſtruction of youth in the principles of muſic and the laws of harmony. Invitations to parents, and offers of ſuch an education for their children as would fit them as well for trades and buſineſſes as the profeſſion of muſic, were given by advertiſements in the public papers; theſe brought in a great number of children, and ſuch of them as were likely to be made uſeful were retained †. Upon this occaſion Dr. Pepuſch generouſly undertook the care of their inſtruction, for a ſtipend greatly diſproportionate to his merit, though the largeſt the circumſtances of the Academy could afford, and ſucceeded ſo well in his endeavours, that many of thoſe his pupils became afterwards eminent profeſſors in the ſcience.

The above memoir of Dr. Pepuſch continues the hiſtory of the Academy down to about the year 1735, when the managers had recourſe to the expedient of educating boys for their purpoſe, and that of admitting auditor members, both which anſwered their ends; and upon that footing, excepting the difference of an encreaſed ſubſcription, the ſociety ſubſiſts at this day.

* Dr. Greene, upon the diſpute about the author of the madrigal, 'In una ſiepe om-'broſa,' three years before, had retired, and taken with him the boys of St. Paul's choir.

† Among the children who were thus taken into the ſervice of the Academy, was one whoſe promiſing genius and early attainments in muſic render him worthy of notice in this place. His name was Iſaac Peirſon; his father, a poor man, and maſter of the charity ſchool of the pariſh of St. Giles without Cripplegate, dwelt in the ſchool-houſe in Redcroſs-ſtreet, and being, as he was uſed to ſtyle himſelf, a lover of divine muſic, or, in other words, a ſinger of pſalm-tunes after the faſhion of thoſe who look upon Playford as one of the greateſt among muſicians, he gladly laid hold of the opportunity which then offered, and got his ſon, about ſeven years old, admitted into the Academy. A very few months tuition of the doctor enabled him to ſing his part; and in leſs than a twelvemonth he had attained to great proficiency on the organ, though his fingers were ſo weak that he was incapable of making a true ſhake, and inſtead thereof was neceſſitated to make uſe of a tremulous motion of two keys at once, which he did ſo well, that the diſcord ariſing from it paſſed unnoticed. In the inſtruction of this child the doctor took uncommon pains, and ſhewed great affection, making him the aſſociate of his own ſon in his ſtudies. He endeavoured to inculcate in him the true organ-ſtyle, and ſucceeded ſo well, that his pupil, before he was full nine years of age, rejecting the uſe of ſet voluntaries, began upon his own ſtock, and played the full organ extempore, with the learning and judgment of an experienced maſter. The circumſtances of his parents co-operating with his irreſiſtible propenſity, determined him to muſic as a profeſſion; he was therefore taught the violin, and ſoon became able to execute the moſt difficult of Geminiani's concertos with great facility. With theſe attainments, ſingularly great for one of his years, and a temper of mind in every reſpect amiable, he gave to his parents and friends the moſt promiſing aſſurances of his becoming a great muſician; but his death defeated their hopes before he had quite attained the age of twelve years.

The Academy made it their conſtant care to keep up a correſpondence with the moſt eminent maſters and profeſſors of muſic in foreign countries; and Steffani having deſired to be admitted a member of their ſociety, and having from time to time preſented them with compoſitions of great value, bearing the name of Gregorio Piua, his ſecretary or copyiſt, but which were in truth his own, they unanimouſly choſe him their preſident; and, upon occaſion of the diſpute about the madrigal 'In una ſiepe ombroſa,' mentioned in the foregoing memoir of Bononcini; they entered into a correſpondence with Signor Antonio Lotti, with which he thought himſelf ſo honoured, that he preſented them with a madrigal and a maſs of his compoſition, and they in return ſent him, as a ſpecimen of the Engliſh muſic, two motets, the one 'Domine quis habitabit,' for five voices, by Tallis, the other 'Tribulationes Civitatum *,' alſo for five voices, by Bird, both which were thankfully accepted.

As an inſtitution deſigned for the improvement of muſic, the Academy was generally viſited by foreigners of the greateſt eminence in the faculty. Many of the opera ſingers and celebrated maſters on particular inſtruments, by the performance of favourite airs in the operas, and ſolos calculated to diſplay their various excellencies, contributed to the variety of the evening's entertainment. Toſi frequently ſung here; and Bononcini, who was a member, played ſolos on the violoncello, on which he ever choſe to be accompanied by Waber on the lute. Geminiani was a frequent viſitor of the Academy, and would often honour it with the performance of his own compoſitions previous to their publication.

And here it may not be improper to mention an anecdote in muſical hiſtory, which reflects ſome credit on this inſtitution. In the interval between the ſeceſſion of Dr. Greene and Mr. Gates, viz. in the month of February, 1732, when the conflict between Mr. Handel and the nobility had rendered the ſituation of the former almoſt deſperate, the Academy being in poſſeſſion of a copy of the oratorio of Eſther, originally compoſed for the duke of Chandois by Mr. Handel, performed it by their own members and the children of the chapel royal; and the applauſe with which it was there received, ſuggeſted to the author the thought of performing it himſelf, and of exhibiting in future during the Lent ſeaſon, that ſpecies of muſical

* The firſt of theſe is not in print; the latter is the twenty-fourth motet in the Sacræ Cantiones of Bird, printed by Tho. Eſte in 1589.

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entertainment. So that to this accident it may be ſaid to be in a great meaſure owing, that the public for a ſeries of years paſt have not only been delighted with hearing, but are now in poſſeſſion of, ſome of the moſt valuable compoſitions of that great maſter.

The advantages that reſulted to muſic from the exerciſes of the Academy were evident, in that they tended to the eſtabliſhment of a true and juſt notion of the ſcience; they checked the wanderings of fancy, and reſtrained the love of novelty within due bounds; they enabled the ſtudents and performers to contemplate and compare ſtyles; to form an idea of claſſical purity and elegance; and, in ſhort, to fix the ſtandard of a judicious and rational taſte. One of the principal ends of the inſtitution was a retroſpect to thoſe excellent compoſitions of former ages, which its very name implies; and in the proſecution thereof were brought forth to public view, the works of very many authors, whoſe names, though celebrated with all the applauſes of panegyric, had elſe been conſigned to oblivion: Nor was this all; the ſpirit that directed the purſuits of this ſociety diffuſed itſelf, and gave riſe to another, of which here follows an account.

Mr. John Immyns, an attorney by profeſſion, was a member of the Academy, but, meeting with misfortunes, he was occaſionally a copyiſt to the ſociety, and amanuenſis to Dr. Pepuſch; he had a ſtrong countertenor voice, which, being not very flexible, ſerved well enough for the performance of madrigals. Of this ſpecies of muſic he in a ſhort time became ſo fond, that in the year 1741 he formed the plan of a little club, called the Madrigal Society; and got together a few perſons who had ſpent their lives in the practice of pſalmody; and who, with a little pains, and the help of the ordinary ſolmiſation, which many of them were very expert in, became ſoon able to ſing, almoſt at ſight, a part in an Engliſh, or even an Italian madrigal. They were moſtly mechanics; ſome, weavers from Spitalfields, others of various trades and occupations; they met at firſt at the Twelve Bells, an alehouſe in Bride-lane, Fleet-ſtreet, and Immyns was both their preſident and inſtructor; their ſubſcription was five ſhillings and ſix-pence a quarter, which defrayed their expences in books and muſic paper, and afforded them the refreſhments of porter and tobacco. After four or five years continuance at the Twelve Bells, the ſociety removed to the Founders' Arms in Lothbury; and from thence, after a ſhort ſtay, to the Twelve Bells again, and after that to the Queen's Arms in Newgate-ſtreet, a houſe that had been formerly a tavern,

tavern, but was now an alehouſe. In it was a room large enough for the reception of the ſociety, who were about five and twenty in number, with a convenient receſs for a large preſs that contained their library: The meetings of the ſociety were on Wedneſday evening in every week; their performance conſiſted of Italian and Engliſh madrigals in three, four, and five parts; and, being aſſiſted by three or four boys from the choir of St. Paul's, they ſung compoſitions of this kind, as alſo catches, rounds, and canons, though not elegantly, with a degree of correctneſs that did juſtice to the harmony; and, to vary the entertainment, Immyns would ſometimes read, by way of lecture, a chapter of Zarlino tranſlated by himſelf.

The perſons that compoſed this little academy were men not leſs diſtinguiſhed by their love of vocal harmony, than the harmleſs ſimplicity of their tempers, and their friendly diſpoſition towards each other. Immyns was a man of a very ſingular character; and as he was one of the moſt paſſionate admirers of muſic of his time, merits to be taken particular notice of: He had a cracked countertenor voice, and played upon the flute, the viol da gamba, the violin, and the harpſichord, but on none of them well: In his younger days he was a great beau, and had been guilty of ſome indiſcretions, which proved an effectual bar to ſucceſs in his profeſſion, and reduced him to the neceſſity of becoming a clerk to an attorney in the city. The change in his circumſtances had not the leaſt tendency to damp his ſpirits; he wrote all day at the deſk, and frequently ſpent moſt part of the night in copying muſic, which he did with amazing expedition and correctneſs. At the age of forty he would needs learn the lute, and by the ſole help of Mace's book, acquired a competent knowledge of the inſtrument; but, beginning ſo late, was never able to attain to any great degree of proficiency on it: Having a family, he lived for ſome years in extreme poverty, the reflection on which did not trouble him ſo much as it did his friends; Mr. George Shelvocke, ſecretary to the general poſt-office, was one of the number, and, upon the deceaſe of Mr. Serjeant Shore, by his intereſt obtained for Immyns the place of luteniſt of the royal chapel, the ſalary whereof is about forty pounds a year. The taſte of Immyns was altogether for old muſic, which he had been taught to admire by Dr. Pepuſch; and this he indulged to ſuch a degree, that he looked upon Mr. Handel and Bononcini as the great corrupters of the ſcience. With theſe prejudices, it is no wonder that he entertained a reliſh for madrigals,

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and muſic of the drieſt ſtyle: Vincentio Ruffo, Orlando de Laſſo, Luca Marenzio, Horatio Vecchi, and, above all, the prince of Venoſa, were his great favourites: He was very diligent in collecting their works, and ſtudied them with incredible aſſiduity; nevertheleſs he was but meanly ſkilled in the theory of the ſcience, conſidering the opportunities which his intimacy with Dr. Pepuſch afforded him. He was the founder, and chief ſupport of the Madrigal Society, and, being a man of great good-humour and pleaſantry, was much beloved by thoſe that frequented it. In the latter part of his life he began to feel himſelf in tolerable circumſtances, but the infirmities of old age coming on him apace, he died of an aſthma at his houſe in Cold-Bath-fields on the fifteenth day of April, 1764.

Mr. Samuel Jeacocke, another member of this fraternity, was a man not leſs remarkable for ſingularities of another kind; this man was a baker by trade, and the brother of Mr. Caleb Jeacocke, now living, and who for many years was preſident of the Robin Hood diſputing ſociety. The ſhop of Samuel was at the ſouth-weſt corner of Berkeley ſtreet, in Red-lion ſtreet, Clerkenwell. He played on ſeveral inſtruments, but moſtly the tenor-violin; and at the Madrigal Society uſually ſung the baſs part. In the choice of his inſtruments he was very nice, and when a fiddle or a violoncello did not pleaſe him, would, to mend the tone of it, bake it for a week in a bed of ſaw-duſt. He was one of the beſt ringers and the beſt ſwimmer of his time; and, even when advanced in years, was very expert in other manly exerciſes; he was a plain, honeſt, good-humoured man, and an inoffenſive and chearful companion, and, to the grief of many, died about the year 1748.

The Madrigal Society ſtill ſubſiſts, but in a manner very different from its original inſtitution; they meet at a tavern in the city, but under ſuch circumſtances, as render its permanency very precarious.

CHAP. VI.

THE muſic with which the public in general had been formerly entertained, was chiefly that of the theatre, and ſuch as was occaſionally performed at concerts; but, in proportion to the increaſe of wealth in the metropolis, the manners of the people began to relax; the places of public entertainment increaſed in number, and to theſe muſic ſeemed to be eſſential. It is curious to reflect on the parſimony

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of our anceſtors in all their recreations and amuſements; the play-houſes afforded them entertainment during the winter ſeaſon, and the length of the ſummer days afforded leiſure for a walk in the gardens of the inns of court, the Park, or to the adjacent villages. Beſides theſe there were ſeveral Mulberry-gardens about the town; and places at the extremities of it diſtinguiſhed by the name of Spring Gardens and the World's End: Some of theſe were frequented by the better ſort of perſons of both ſexes, for purpoſes that may be gueſſed at.

The World's End is mentioned in Congreve's comedy of Love for Love, in a ſcene where Mrs. Foreſight rallies Mrs. Frail for having been ſeen with a man in a hackney-coach: There is a place ſo called between Chelſea and Fulham *, another a little beyond Stepney, and another oppoſite St. George's Fields, in the road to Newington. The reaſon of this appellation is, that the houſes of this ſort were generally the laſt in the neighbourhood; the ſign was uſually a man and a woman walking together, with the following diſtich underwrote:

I'll go with my friend
To the World's End.

A kind of intimation what ſort of company were moſt welcome there.

Barn-Elms and Vauxhall were alſo places of great reſort for water parties; of the latter of theſe the hiſtory is but little known; all we can learn of it is, that the houſe ſo called was formerly the habitation of Sir Samuel Moreland. Aubrey, in his Antiquities of Surrey, gives this account of it: 'At Vauxhall Sir Samuel Moreland 'built a fine room, anno 1667, the inſide all of looking-glaſs, and 'fountains very pleaſant to behold, which is much viſited by ſtrangers; it ſtands in the middle of the garden, ——— foot ſquare, '——— high, covered with Corniſh flat; on the point whereof he 'placed a Punchanello, very well carved, which held a dial, but the 'winds have demoliſhed it.' Vol. I. page 12.

The houſe ſeems to have been rebuilt ſince the time that Sir Samuel Moreland dwelt in it. About the year 1730, Mr. Jonathan Tyers became the occupier of it; and, there being a large garden belonging to it, planted with a great number of ſtately trees, and laid out in ſhady walks, it obtained the name of Spring Gardens; and the houſe being converted into a tavern, or place of entertainment,

* The ſign of the houſe at this time is the globe of the world in that ſtate of conflagration which is to put an end to its exiſtence; a pun in painting as ſingular as the title of a well-known ſong, The Cobler's End.

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it was much frequented by the votaries of pleaſure. Mr. Tyers opened it with an advertiſement of a Ridotto al Freſco, a term which the people of this country had till that time been ſtrangers to. Theſe entertainments were ſeveral times repeated in the courſe of the ſummer, and numbers reſorted to partake of them; and this encouraged the proprietor to make his garden a place of muſical entertainment for every evening during the ſummer ſeaſon; to this end he was at great expence in decorating the gardens with paintings; he engaged a band of excellent muſicians; he iſſued ſilver tickets for admiſſion at a guinea each; and, receiving great encouragement, he ſet up an organ in the orcheſtra, and in a conſpicuous part of the garden erected a fine ſtatue of Mr. Handel, the work of Mr. Roubiliac.

The ſucceſs of this undertaking was an encouragement to another of a ſimilar kind; a number of perſons purchaſed the houſe and gardens of the late earl of Ranelagh; they erected a ſpacious building of timber, of a circular form, and within it an organ, and an orcheſtra capable of holding a numerous band of performers: The entertainment of the auditors during the performance is either walking round the room, or refreſhing themſelves with tea and coffee in the receſſes thereof, which are conveniently adapted to that purpoſe. Mr. Feſting, during his life-time, led the band; the performance here, as at Vauxhall, is inſtrumental, intermixed with ſongs and ballad airs, calculated rather to pleaſe the vulgar, than gratify thoſe of a better taſte.

The account given of Mr. Handel in the preceding pages, has been continued down to the year 1736, at which time the reſtoration of his health, which had ſuffered greatly in the conteſt with the nobility, engroſſed his whole attention. Having happily got the better of that diſorder, which boded little leſs than a privation of his mental faculties, he returned to England, and at Covent-Garden made an effort to regain the public favour by the performance of the operas of Atalanta *, Juſtin, Arminius, and Berenice; theſe ſucceeded but ill; and the indifference of the town towards him may be judged of by the fruitleſs endeavours of his friends to render the publication of the above compoſitions beneficial to him, evidenced by a ſubſcription to them ſeverally, that hardly defrayed the expence of printing.

* Originally performed on occaſion of the marriage of the prince of Orange with our princeſs royal.

In the compoſition of the two ſubſequent operas of Faramond and Alexander Severus, performed in 1737, he was indemnified againſt all riſque of loſs by an engagement with the late duke of Dorſet, then earl of Middleſex, in virtue whereof he compoſed them both, and was paid by his lordſhip the ſum of one thouſand pounds. Three other operas, namely Xerxes, Hymen, and Deidamia, of his compoſition, were repreſented between the years 1737 and 1740, after which Handel gave another direction to his ſtudies, better ſuited, as he himſelf uſed to declare, to the circumſtances of a man advancing in years, than that of adapting muſic to ſuch vain and trivial poetry as the muſical drama is generally made to conſiſt of. This reſolution led him to reflect on that kind of repreſentation, the Concerto Spirituale, ſo frequent in the Romiſh countries, and which, by the name of the Oratorio is nearly of as great antiquity as the opera itſelf, and determined him to the choice of ſacred ſubjects for the exerciſe of his genius. He was well acquainted with the Holy Scriptures, and was ſenſible that the ſublime ſentiments with which they abound would give opportunities of diſplaying his greateſt talents: He had made the experiment in the anthems which he had compoſed for the duke of Chandois, and in four others performed at the coronation of the late king; and as to the riſque that an entertainment ſo little known in this country as the oratorio would be diſreliſhed, of that too he was able to form ſome judgment, for in the year 1733, upon occaſion of the ſolemnization of a public act in the univerſity of Oxford, he performed the oratorio of Athaliah, and the profits thereof were ſo conſiderable as in ſome degree to repair the damage his fortunes had ſuſtained in that dreadful conflict in which he was then engaged.

Other conſiderations ſuggeſted to him the almoſt certain benefit of ſuch an undertaking: The performance of a ſacred drama would conſiſt with the ſolemnity of the Lent ſeaſon, during which ſtage repreſentations in this as in other Chriſtian countries are in general forbidden; but, above all, this ſerved to recommend it, that it could be conducted at a ſmall expence: No coſtly ſcenery was required, nor dreſſes for the performers, other than a ſuit of black, with which all perſons that appeared in public were ſuppoſed to be provided *. Inſtead of airs that required the delicacy of Cuzzoni, or the

* It is a trivial circumſtance to remark upon, but it ſerves to ſhew a great change of manners, and the little regard to the decencies of religion in this country of liberty: Neither

volubility of Fauſtina to execute, he hoped to pleaſe by ſongs, the beauties whereof were within the comprehenſion of leſs faſtidious hearers than in general frequent the opera, namely, ſuch as were adapted to a tenor voice, from the natural firmneſs and inflexibility whereof little more is ever expected than an articulate utterance of the words, and a juſt expreſſion of the melody; and he was happy in the aſſiſtance of a ſinger * poſſeſſed of theſe and many other valuable qualities. He knew alſo that he could attach to him the real lovers and judges of muſic by thoſe original beauties, which he was able to diſplay in the compoſition of fugue and chorus †; and theſe being once gained, the taſte of the town was likely to fall in, as it frequently does, with the opinion of thoſe who are beſt qualified to give a direction to it. To ſuch a performance the talents of a ſecond-rate ſinger, and perſons uſed to choir ſervice were adequate. Signora Franceſina, and afterwards Signora Fraſi, and ſome others in ſucceſſion, were engaged on terms comparatively eaſy; and the chapel royal and the choir of St. Paul's furniſhed boys and chorus ſingers ſufficient in abilities and number to anſwer his purpoſe.

The former performances of the oratorios of Athaliah, Deborah, and Eſther, were but eſſays towards the introduction of this kind of entertainment; and it is upon very good authority aſſerted, that Mr. Handel was induced to this attempt by the performance of Eſther at the Academy of ancient Muſic in the month of February, 1731, which was ſo greatly applauded, that in the following year, in the Lent ſeaſon, he performed it, as alſo Deborah, at Covent Garden theatre. Upon this occaſion he alſo gratified the public with a ſpecies of muſic of which he may be ſaid to be the inventor, namely, the organ-concerto. Few but his intimate friends were ſenſible that on this inſtrument he had ſcarce his equal in the world; and he could not but be conſcious that he poſſeſſed a ſtyle of performing on it that at leaſt had the charm of novelty to recommend it. From the third of his Sonatas for two violins or hautboys, which he had compoſed ſome years before, he had made an overture to Eſther; and of

ther the ſingers in the oratorio, nor their hearers, make any diſtinction in their dreſs between Lent and a ſeaſon of feſtivity.

* Mr. Beard.

† The choruſſes of Mr. Handel's oratorios are of a caſt very different from thoſe in his operas; the latter are ſimply counterpoint, and are deſtitute of all art and contrivance; the former anſwer to the ſublime in poetry; they are of his own invention, and are the very baſis of his reputation.

the laſt movement in the ſame compoſition inſerting in it ſundry ſolo paſſages adapted to the inſtrument, and adding to it a prelude and an air ſingularly elegant; he now formed a concerto, the beauties whereof he diſplayed by his own maſterly performance. It muſt be confeſſed that this was not that true organ-ſtyle which a profound judge of muſic would admire, and of which Handel had ſhewn himſelf a complete maſter in the voluntaries and fugues for the organ publiſhed by him; but the full harmony of the inſtrumental parts in this compoſition, contraſted with thoſe eloquent ſolo paſſages interſperſed in it, protracting the cadences, and detaining the ear in a delightful ſuſpence, had a wonderful effect.

Having thus made an experiment of the diſpoſition of the town towards theſe entertainments, Handel determined to reſt his future fortunes on the ſucceſs of them; accordingly, on his return to London from Aix la Chapelle, he ſet to muſic Mr. Dryden's ode for St. Cecilia's Day, entitled Alexander's Feaſt, and therein introduced a trio, which he had formerly ſet to the words 'Quel fior che al alba 'ride,' which, with the addition of another part, he adapted ſo well to the chorus 'Let old Timotheus yield the prize,' that moſt men took it for an original compoſition. The ſucceſs of this performance determined him in his reſolution to addict himſelf for the future to this ſpecies of compoſition, and accordingly he perſiſted in it with a few occaſional deviations for the remainder of his life. And finding that his own performance on the organ never failed to command the attention of his hearers, he ſet himſelf to compoſe, or rather make up, concertos for that inſtrument *, and uniformly interpoſed one in the courſe of the evening's performance.

The applauſe beſtowed on the oratorios of Handel, was at leaſt equal to that of the beſt of his operas; but, ſuch was the taſte of the town, that he was conſtrained to give theſe entertainments a dramatic form; for he was uſed to ſay, that, to an Engliſh audience, muſic joined to poetry was not an entertainment for an evening, and that ſomething that had the appearance of a plot or fable was neceſſary to keep their attention awake. Perhaps he might be miſtaken in this opinion; and the ſucceſs of Iſrael in Egypt, L'Allegro ed Il Penſeroſo,

* Of his firſt ſix organ concertos, only the firſt and fourth are original compoſitions; both the ſecond and third are taken from his Sonatas; the fifth was a leſſon for the harp, compoſed for the younger Powel, a fine performer on that inſtrument; and the ſixth is a ſolo

and Meſſiah, ſeem to indicate the contrary; nevertheleſs it determined his conduct with reſpect to theſe entertainments, and frequently induced him to have recourſe to ſome ſmall poet for his aſſiſtance in forming a drama, which, without regard to ſentiment or language, or indeed any thing but the conduct of the drama, was to be the mere vehicle of his muſic; and ſuch, for inſtance, are the oratorios of Eſther, Saul, Suſanna, and many others. Some of the pretended admirers of muſic were for carrying the illuſion ſtill farther, and offered many reaſons, ſuch as they were, in favour of a real repreſentation of the hiſtory which was the ſubject of the entertainment; and would have had, to give one inſtance as an example of the reſt, Jacob and Joſeph and his brethren perſonated on the ſtage, with all the aids of action and ſcenic decoration. In ſome of his performances, included under the general denomination of oratorios, ſuch as Alexander's Feaſt, Iſrael in Egypt, and L'Allegro ed Il Penſeroſo, and others equally unſuſceptible of a dramatic form, the idea of perſonal repreſentation would have been abſurd, and therefore the audience acquieſced in that diſpoſition of words and ſentiments, which in the judgment of the muſical compoſer was beſt

ſolo for the flute, as is apparent from the compaſs of it, and was made for the practice of a gentleman, one of Handel's friends. The ſecond ſet of organ concertos is evidently made out of his grand concertos.

There were two perſons of the name of Powel, father and ſon, who played finely on the harp; the elder was patronized by the duke of Portland, and when that nobleman was appointed governor of Jamaica, went with him thither. The younger ſtayed in England, and Mr. Handel being deſirous to make him known, compoſed for him the leſſon abovementioned, and introduced it in one or two of his oratorios; as alſo the ſong in Eſther, 'Tune your harps to chearful ſtrains,' which has an accompanyment for the harp.

Beſides the Powels there was at the ſame time in London a performer on the harp, who merits to be had in remembrance: His name was Jones, a Welchman, and blind; the old ducheſs of Marlborough would have retained him with a penſion, but he would not endure confinement, and was engaged by one Evans, who kept a home-brewed alehouſe of great reſort, the ſign of the Hercules Pillars, oppoſite Clifford's-Inn paſſage in Fleet-ſtreet, and performed in a great room up-ſtairs during the winter ſeaſon. He played extempore voluntaries, the fugues in the Sonatas and Concertos of Corelli, as alſo moſt of his Solos, and many of Mr. Handel's opera ſongs with exquiſite neatneſs and elegance. He alſo played on the violin, and on that inſtrument imitated ſo exactly the irregular intonation, mixed with ſobs and pauſes, of a quaker's ſermon, that none could hear him and refrain from immoderate laughter. The man of the houſe dying, his widow took Cuper's Garden, in Surrey, oppoſite Somerſet-houſe, and erected therein an orcheſtra and an organ, intending it as a place of entertainment for the ſummer evenings, like Vauxhall, with the addition of fireworks. It ſubſiſted for four or five ſummers, but, failing at length, Jones, who was ſupported by her all the time, was turned adrift, and, about the year 1738, died. He was buried in Lambeth church-yard, and his funeral, which was celebrated with a dead march, was attended by a great number of the muſical people.

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calculated to display the powers of his art; and these never appeared to so great advantage as when he made use of passages selected from Holy Writ for the subjects of his compositions; of this there needs no other evidence than his Israel in Egypt and the Messiah, concerning which latter work there are some particulars, which for his honour deserve to be remembered. It was performed for the first time at Covent Garden in the year 1741, by the name of a Sacred Oratorio. As it consisted chiefly of chorus, and the airs contained in it were greatly inferior to most in his operas and former oratorios, it was but coldly received by the audience; the consciousness whereof, and a suspicion that the public were growing indifferent towards these entertainments, determined him to try the temper of the people of Ireland; accordingly he went to Dublin in the year 1741, and gave a performance of the Messiah for the benefit of the prisoners in that city. He returned to London in the year 1741-2, and performed an oratorio, consisting of passages selected from the Samson Agonistes of Milton, which was received with such applause, as seemed to insure him success in his future attempts of that kind.

About this time he published by subscription twelve grand Concertos. To this undertaking Handel was probably encouraged by the good success of a former publication of the like kind, namely, Six Concertos composed on occasion of the marriage of the prince of Orange with the princess royal, and distinguished by the name of his Hautboy Concertos, which being made up of fugues taken from his lessons, and from six fugues for the organ, composed by him as studies, had great merit. But as to these twelve Concertos, they appear to have been made in a hurry, and in the issue fell very short of answering the expectations that were formed of them, and inclined men to think that the composition of music merely instrumental, and of many parts, was not Handel's greatest excellence.

In the succeeding year he had a slight return of that disorder which had driven him to seek relief from the baths of Aix la Chapelle; and, to add to this misfortune, an opposition to him and his entertainment was set on foot by some persons of distinction, who by card assemblies, and other amusements, at that time not usual in the Lent season, endeavoured to make his audiences as thin as possible. The effects of this association he felt for a season or two, in the course whereof he frequently performed to houses that would not

pay

pay his expences; but at length a change of ſentiment in the public began to manifeſt itſelf; the Meſſiah was received with univerſal applauſe, and has ever ſince been conſidered as one of the moſt ſublime of his compoſitions. In gratitude for the favour ſhewn him by the public, and actuated by motives of benevolence, he performed the Meſſiah for the benefit of an inſtitution, which then ſtood in need of every aſſiſtance, the Foundling-hoſpital; and this he not only continued to do for ſeveral years, but, by preſenting the charity with a copy of the ſcore and parts of this compoſition, gave them ſuch a title to it as ſeemed to import an excluſive right to the performance of it. This act of bounty was ſo ill underſtood by ſome of the governors of that foundation, that they formed a reſolution for an application to parliament to eſtabliſh their ſuppoſed right; in ſhort, to prohibit, under penalties, the performance of the Meſſiah by any others than Mr. Handel and themſelves. To facilitate the paſſing of a law for the purpoſe, Mr. Handel's concurrence was aſked, but he was ſo little ſenſible of the propriety of it, that upon the bare mention of it he broke out into a furious paſſion, which he vented in the following terms: 'For vat ſal de Fondlings put mein oratorio in de Par-'lement? Te Teuffel! mein muſik ſal nat go to de Parlement.'

The retreat of Handel to Ireland, and the favourable reception he met with at Dublin, awakened the people of this country to a ſenſe of his merit, and was a kind of reproach on thoſe who had neceſſitated him to ſeek protection in that kingdom; ſo that his return hither was facilitated with every teſtimony of eſteem and reſpect, and the ſtrongeſt aſſurances of future encouragement. His Meſſiah was frequently performed to ſuch audiences, as he could no otherwiſe accommodate than by erecting ſeats on the ſtage, to ſuch a number as ſcarcely left room for the performers. In this proſperous ſtate did his affairs go on, till he was afflicted with the misfortune of blindneſs, which, great as it was, did not totally incapacitate him from ſtudy, or the power of entertaining the public. The circumſtances of this misfortune, as alſo of his death, are reſerved for that which is meant to be the laſt period of the memoir here given of him.

CHAP. VII.

STEFANO CARBONELLI had ſtudied the practice of the violin under Corelli; and coming hither from Rome, was received into the family of the duke of Rutland, a great patron of muſic. During his reſidence with this nobleman, he publiſhed and dedicated to him twelve Solos for a violin and a baſs of his compoſition, which he frequently played in public with great applauſe. Upon the inſtitution of the Royal Academy, Carbonelli was placed at the head of the opera band, and ſoon became ſo celebrated for his excellent hand, as to give Sir Richard Steele, in his comedy of the Conſcious Lovers, occaſion of making him a very handſome compliment: The manner of it was this; Carbonelli led the orcheſtra at the Haymarket in the year 1721, when Bononcini's opera of Griſelda was performed there; and in a diſcourſe between Young Bevil and Indiana, the lady is made to commend that opera, particularly the air in it, 'Dolce 'Sogno;' upon which a converſation enſues on the ſubject of the opera in general, which is interrupted by a ſervant, who enters and informs his maſter that Signor Carbonelli waits his commands in the next room; upon this Bevil tells the lady that ſhe had mentioned the day before, her deſire to hear him; accordingly he is introduced, and plays a ſolo *. About the year 1725 Carbonelli quitted the opera-houſe, and went to Drury-lane theatre, where he led, and frequently played ſelect pieces between the acts. His ſucceſſor at the opera-houſe was Pietro Caſtrucci. After continuing a few years at Drury-lane, Carbonelli quitted his ſtation there in favour of Mr. Richard Jones, and attached himſelf to Mr. Handel at the time when he began to perform oratorios. For a ſeries of years he played at the rehearſal and performance at St. Paul's for the benefit of the ſons of the clergy.

At his firſt coming into England, Carbonelli profeſſed himſelf to be of the Romiſh perſuaſion, but after his arrival he became a proteſtant, and married the daughter of Mr. Warren, pariſh-clerk of St. James's, Weſtminſter. In the latter part of his life he in

* Rolli, who tranſlated the Conſcious Lovers into Italian in the year 1724, has a note on this paſſage, indicating that Carbonelli was then in the ſervice of the duke of Rutland.

ſome

ſome meaſure declined the profeſſion of muſic, and betook himſelf to that of a merchant, and an importer of wines from France and Germany. By the intereſt of a powerful friend he obtained the place of one of the purveyors of wine to the king; and died in that employment in the year 1772.

Among the performers on the violin at the time when the Italian opera was firſt introduced into England, were ſome whoſe names are now ſcarcely remembered; of theſe Signor Claudio, a native of Lucca, was the chief: He played the ſecond violin at the Haymarket many years; and was the author of ſix Solos for that inſtrument, publiſhed a few years before his death, that is to ſay, in or about 1740. Others there were of greater eminence, of whom here follows an account.

Pietro Castrucci, by birth a Roman, was an excellent performer on the violin. He ſucceeded Corbett as firſt violin at the opera-houſe, and led the opera for many years; but growing old, Handel had a mind to place a young man, named John Clegg, a ſcholar of Dubourg, at the head of his orcheſtra: Caſtrucci being in very neceſſitous circumſtances, and not in the leaſt conſcious of any failure in his hand, was unwilling to quit his poſt; upon which Handel, in order to convince him of his inability to fill it, compoſed a concerto, in which the ſecond concertino was ſo contrived, as to require an equal degree of execution with the firſt*; this he gave to Clegg, who in the performance of it gave ſuch proofs of his ſuperiority, as reduced Caſtrucci to the neceſſity of yielding the palm to his rival. Oppreſſed with years, he immediately ſunk into oblivion, and at the age of eighty, upon the merit of his paſt ſervices, became a ſupplicant to the public for a benefit, at which he performed a ſolo, and ſoon after died. He publiſhed two ſets of Solos for a violin, with a thorough-baſs, and twelve Concertos for violins, which, though hardly known, have great merit. He had a brother, younger than himſelf, named Proſpero, who for ſome years led the concert at the Caſtle tavern in Paternoſter-row, and was author of ſix Solos for a violin and a baſs; but as a muſician he was in no reſpect equal to Pietro.

Clegg ſucceeded to the favour of Handel, and under his patronage enjoyed the applauſe of the town. This perſon had been a pupil of Dubourg in Ireland, and travelling with lord Ferrers to Italy, ſo

* It is printed in the fourth collection of Concertos, entitled Select Harmony, publiſhed by Walſh.

greatly improved himſelf, that at his return he excelled in the leading of a concert, all in England: The ſtrength of his tone, and the moſt rapid and diſtinct execution that had ever been heard in this country, were the qualities that recommended him. His intenſe application and inceſſant practice had ſuch an effect on his mind, that he became a lunatic, and was confined in the hoſpital of Bedlam. During his continuance there, he was at times permitted the uſe of his inſtrument, and drew crouds to hear him.

Richard Charke was a performer on the violin, and, ſucceeding as firſt violin in the band at Drury-lane one who was called Dicky Jones, attained to ſome degree of eminence. He married Charlotte, the youngeſt daughter of Colley Cibber, and by his ill uſage of her gave occaſion to thoſe reflections on him contained in a narrative of her moſt extraordinary life, written by herſelf, and publiſhed in 1755. Charke was famous for playing the eleventh of Carbonelli's Solos in A♯. Being a looſe extravagant fellow, and deeply involved in debt, he was neceſſitated to quit this country: Jamaica was his aſylum, and he died there in the prime of his age. He was the firſt that compoſed medley-overtures, which are overtures made up of paſſages taken from well-known airs and common popular tunes; and among three or four that are extant, his is reckoned the beſt: This, and a hornpipe that bears his name, are the only compoſitions of Charke extant.

Matthew Dubourg was a ſcholar of Geminiani, and by him was taught the practice of the violin. Upon the death of Couſſer, in the year 1728, Geminiani having declined the offer of his place of maſter and compoſer of the ſtate muſic in Ireland, it was conferred on Dubourg. As the duties of this employment did not require his conſtant reſidence in that kingdom, he paſſed much of his time in England, and had the honour to be the inſtructor in muſic of the late prince of Wales and the duke of Cumberland. There is nothing of his compoſition extant that we know of, excepting a ſet of variations on a minuet of Geminiani, to which the ſong, 'Gently touch 'the warbling lyre,' is adapted, and theſe have never yet been printed; nay it does not appear that he ever compoſed ſolos for his own practice, contenting himſelf with performing thoſe of Corelli and his maſter Geminiani *.

* Dubourg muſt have had ſome inſtructor before he became a pupil of Geminiani; he played a ſolo, ſtanding upon a joint ſtool at Britton's concert: Britton died in 1714, and Geminiani arrived in England in the ſame year.

Dubourg's

Dubourg's performance on the violin was very bold and rapid; greatly different from that of Geminiani, which was tender and pathetic; and theſe qualities it ſeems he was able to communicate, for Clegg his diſciple poſſeſſed them in as great perfection as himſelf. He had many admirers, and among them Mrs. Martin: this woman was a native of Holland, and the widow of a Dutch burgo-maſter, but having married an Engliſhman, and being poſſeſſed of a large fortune, ſhe came to reſide in London, and dwelt in the houſe in Sherborn-lane, formerly Sir Gilbert Heathcote's, where during the winter ſeaſon ſhe had frequent concerts, which were reſorted to by citizens of the firſt rank, and at times by ſundry of the nobility. A picture of Dubourg, painted when he was a boy, was a conſpicuous object in Mrs. Martin's concert-room, which was very large and ſplendid, two ſides of it being lined with looking-glaſs. He died on the third day of July, 1767, aged ſixty-four, and lies buried in the church-yard of Paddington, under a monumental ſtone, whereon is the following inſcription:

Tho' ſweet as Orpheus thou could'ſt bring
Soft pleadings from the trembling ſtring,
Uncharm'd the king of terror ſtands,
Nor owns the magic of thy hands.

Michael Christian Festing, a maſter of the violin, and a very elegant compoſer for that inſtrument, was at firſt a ſcholar of Dicky Jones, abovementioned, the ſucceſſor of Carbonelli at Drury-lane theatre; but was perfected in his muſical ſtudies by Geminiani, under whom he acquired ſuch a degree of ſkill, as, cultivated by his own natural genius, enabled him, at leaſt ſo far as regards compoſition for the violin, to form a ſtyle original as it was elegant. Being a man of underſtanding and knowledge of the world, he found means throughout his life to form ſuch connexions, and attach to him ſuch patrons of muſic among the nobility, as were his conſtant ſupport. He alſo derived conſiderable advantage from the friendſhip of Dr. Greene; and, being of the royal band, led the performance in the odes of his compoſing performed at court. He played the firſt violin in what was called the Philarmonic Society, conſiſting of noblemen and gentlemen performers, who met on Wedneſday nights during the winter ſeaſon, at the Crown and Anchor tavern in the Strand; and upon the building of the rotunda in the garden of Ranelagh houſe at Chelſea,

ſea, beſides that he led the band, he had the ſole conduct of the muſical performances there. By his intereſt and indefatigable induſtry he contributed greatly to the eſtabliſhment and increaſe of the fund for the ſupport of decayed muſicians and their families, and for ſome years diſcharged gratis the duty of ſecretary to that inſtitution. He had a brother named John, who played on the hautboy, and was a teacher of the German flute, for which latter inſtrument he had more ſcholars than any maſter in London: This brother died about forty years ago.

The works of Feſting in print were all publiſhed by himſelf, that is to ſay, he took ſubſcriptions for them, and was not beholden for the circulation of them through the kingdom to the keepers of muſic-ſhops; the conſequence whereof is, that they are leſs known than the compoſitions of any other maſter of his time. He died in the year 1752, leaving a ſon, a clergyman, who married the daughter of Dr. Greene. His goods, books, and inſtruments were ſold at his houſe in Warwick-ſtreet near Golden-ſquare in the month of September, in the year abovementioned.

As a performer on the violin, Feſting was inferior to many of his time; but as a compoſer, particularly of ſolos for that inſtrument, the nature and genius whereof he perfectly underſtood, he had but few equals.

Lewis Mercy or Merci, an Engliſhman by birth, though his name imports him to have been of French extraction *, was a celebrated performer on the flute abec, and an excellent compoſer for that inſtrument. He publiſhed ſix Solos, with a preface, containing a very brief hiſtory of the ſcale, and of Guido's reformation of it, taken from Broſſard: and after that his Opera ſeconda, containing alſo ſix ſolos for the ſame inſtrument. Mercy lived at the time when the flute was becoming an unfaſhionable recreation for gentlemen, and the German flute was growing into favour; he therefore concerted with the younger Staneſby, the wind-inſtrument-maker, the ſcheme of a new ſyſtem, and of making the flute a concert inſtrument, without an actual tranſpoſition, by changing the denomination of the lower note from F to C, by which contrivance a flute of the fifth ſize was preciſely an octave above the other treble inſtruments. He publiſhed twelve Solos, the firſt ſix whereof are ſaid to be for the

* He ſeems to have been fearful of being miſtaken for a Frenchman, for in the title-page of one of his publications he ſtyles himſelf di Nazione Ingleſa.

Tra-

Traverſe-Flute, Violin, or Engliſh Flute, according to Mr. Staneſby's new ſyſtem, with a preface in recommendation of it, in which he refers to Merſennus, de Inſtrumentis Harmonicis, and aſſerts that Staneſby's is in truth the ancient ſyſtem of the flute; and ſo upon a reference to the book it appears to be *. He alſo makes a compariſon between the flute abec and the German flute, and aſſerts that the former of the two is the beſt in tune, and in other reſpects to be preferred. But all the endeavours of Staneſby and Mercy to reſtore this inſtrument ſeem to have failed of their end. Mercy lived in Orange-Court in Caſtle-ſtreet near Leiceſter-fields, and advertiſed that his works were there to be had. His ſolos for the flute may be ranked among the beſt compoſitions for that inſtrument extant.

Jonathan Martin had his education in the royal chapel under Dr. Croft, and ſoon after his deceaſe was committed to the tuition of Roſeingrave, then organiſt of St. George's, Hanover-ſquare; and having under him attained to a great proficiency on the organ, and, with other aſſiſtances, qualified himſelf for choral duty, he became the deputy of Weldon as organiſt of the chapel; and, upon his deceaſe in the year 1736, his places of organiſt and compoſer to the chapel becoming vacant, Martin was appointed to one, and Dr. William Boyce to the other. Martin had the misfortune to labour under a pulmonic indiſpoſition that ſuffered him to enjoy his preferment but a ſhort time. In the year 1737, and a few months before his deceaſe, he had a concert for his benefit at Stationers'-hall, at which were preſent almoſt every perſon in London that pretended to any ſkill in muſic, and where, though he had ſcarcely ſtrength to ſit upright, by two voluntaries on the organ he gave ſuch proofs of a fine invention and a maſterly hand, as aſtoniſhed all his hearers. His manual performance was his greateſt excellence, there being nothing of his compoſition extant, ſave the ſong in Tamerlane, 'To thee O 'gentle ſleep,' which ever ſince his deceaſe has been ſung to his muſic at the performance of that tragedy. Martin lies buried in the cloiſter of Weſtminſter-abbey, but without a ſtone to point out the place of his interment.

John Humphries, a young man of promiſing parts, and a good performer on the violin, publiſhed, before he was twenty, Six Solos for that inſtrument; a puerile effort of a genius that was approach-

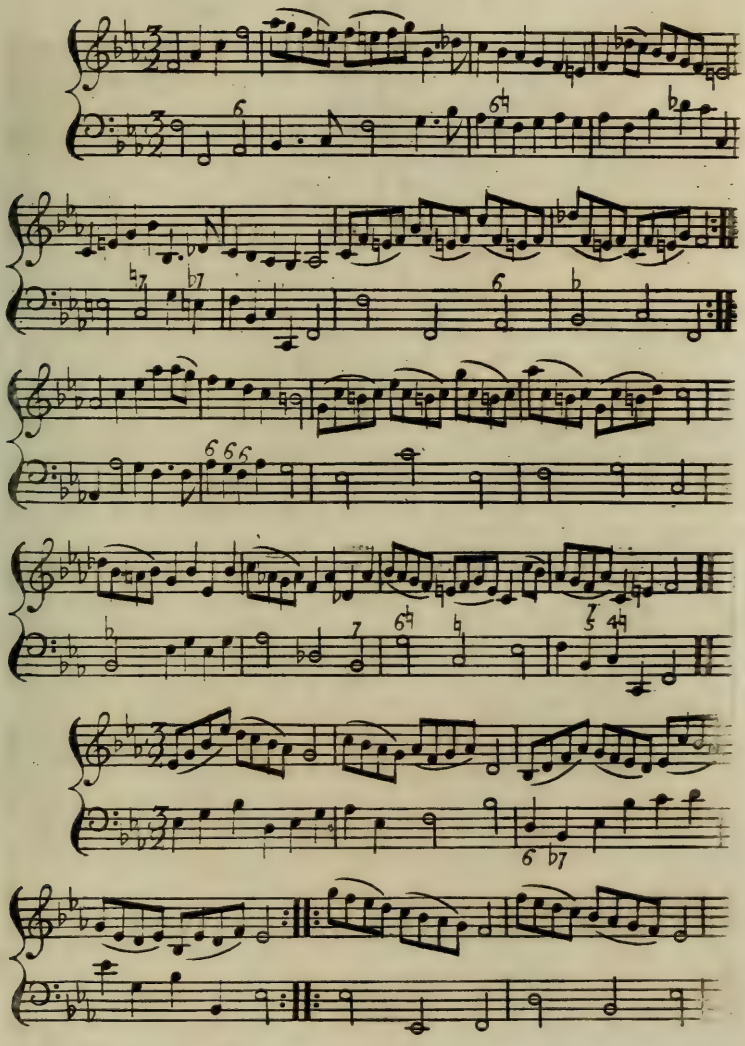
* See vol. IV. page 131.

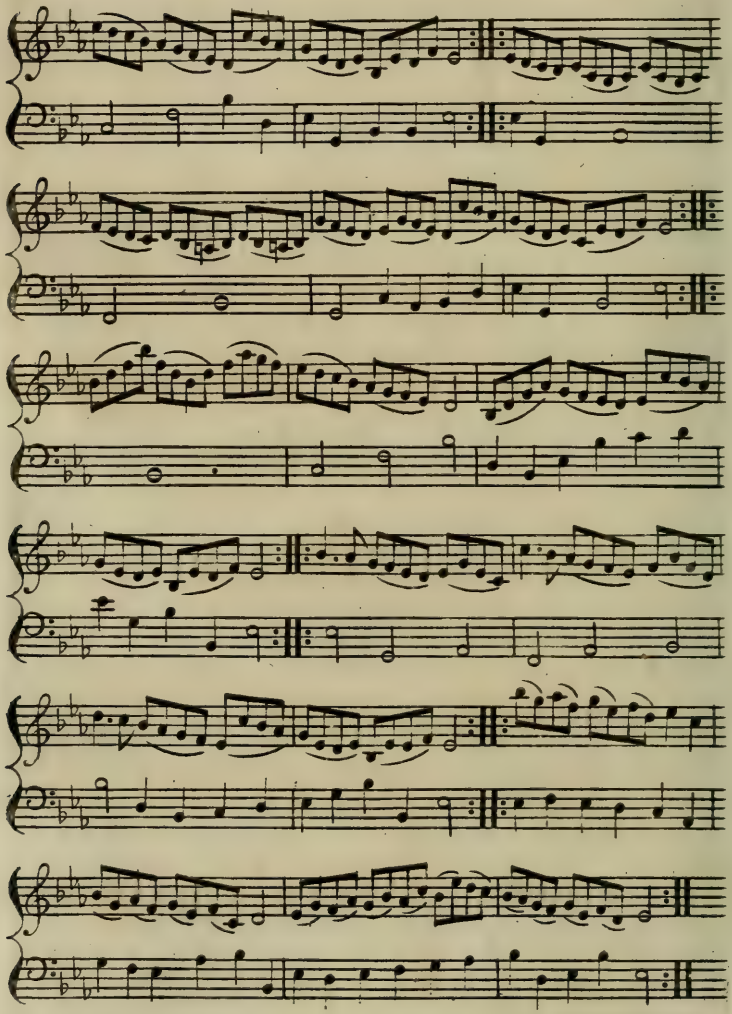
ing to maturity. His ſucceſs in that publication encouraged him to farther attempts, and in the year 1728 he publiſhed by ſubſcription twelve Sonatas for two violins and a baſs, of a very original caſt, in reſpect that they are in a ſtyle ſomewhat above that of the common popular airs and country-dance tunes, the delight of the vulgar, and greatly beneath what might be expected from the ſtudies of a perſon at all acquainted with the graces and elegancies of the Italians in their compoſitions for inſtruments. To this it muſt be attributed that the ſonatas of Humphries were the common practice of ſuch ſmall proficients in harmony, as in his time were uſed to recreate themſelves with muſic at alehouſe clubs, and places of vulgar reſort in the villages adjacent to London: Of theſe there were formerly many, in which ſix-pence at moſt was the price of admiſſion *.

Humphries died about the year 1730. Cooke, of New-ſtreet, Covent-Garden, a ſeller of muſic, publiſhed twelve Concertos of Humphries, preciſely in the ſame caſt with his ſonatas.

JOHN RAVENSCROFT was one of the waits, as they are called, of the Tower Hamlets, and in the band of Goodman's Fields playhouſe was a Ripieno violin, notwithſtanding which, he was a performer good enough to lead in any ſuch concerts as thoſe above-deſcribed; and, to ſay the truth, was able to do juſtice to a concerto of Corelli, or an overture of Handel. He was much ſought after to play at balls and dancing parties; and was ſingularly excellent in the playing of hornpipes, in which he had a manner that none could imitate. It ſeems that this was a kind of muſic which of all others he moſt affected; ſo that by mere dint of a fancy accommodated to theſe little eſſays, he was enabled to compoſe airs of this kind equal to thoſe of the ableſt maſters; and yet ſo little was he acquainted with the rules of compoſition, that for ſuiting them with baſſes he was indebted to others. As a ſingular inſtance of the powers of a limited genius, the following are ſelected from a collection of hornpipes publiſhed by Ravenſcroft.

* To ſuch readers as are intereſted in the knowledge of low manners, it may be ſome gratification to mention that there were concerts of this kind at the following places, the Blackſmiths' Arms on Lambeth hill, behind St. Paul's; the Cock and Lion in St. Michael's alley, Cornhill; the Coachmakers' Arms in Windmill-ſtreet, Piccadilly; at ſundry alehouſes in Spitalfields, frequented by journeymen weavers; and at Lambeth Wells, and the Unicorn at Hoxton. The keepers of theſe houſes were generally men that loved muſic.





JOHN RAVENSCROFT.

Ravenſcroft was a very corpulent man, a circumſtance which made the neatneſs of his performance the more remarkable. He died about the year 1745.

Giuseppe San Martini was a native of Milan. He was a performer on the hautboy, an inſtrument invented by the French, and of ſmall account, till by his exquiſite performance, and a tone which he had the art of giving it, he brought it into reputation. Martini arrived in England about the year 1729, and was favoured by Bononcini, Greene, and others of that party, as alſo by Frederic, prince of Wales, who was his great patron. When Greene went to Cambridge to take his degree Martini attended him, and performed in the exerciſe for it; and had there a concert for his benefit, which produced him a conſiderable ſum. He was an admirable compoſer; and, for inſtrumental muſic, may, without injury to either, be claſſed with Corelli and Geminiani. His firſt compoſitions were Sonatas for two flutes, and others for German flutes: Theſe are ſcarcely known, but the greatneſs of his talents is manifeſted in ſix Concertos and twelve Sonatas, publiſhed by himſelf, the latter dedicated to the late princeſs of Wales. The firſt of theſe works was publiſhed in the year 1738, when the concertos of Corelli and Geminiani, and the overtures of Mr. Handel were become familiar, there being ſcarce any concert in which the compoſitions of theſe two maſters did not make a conſiderable part of the evening's entertainment; and, with reſpect to thoſe of Corelli, this had been the caſe for almoſt thirty years. Martini had therefore a ground to hope that the charm of novelty would recommend theſe his compoſitions to the public favour; but he was diſappointed in the expectations he had formed of the immediate ſale of the whole impreſſion of his book, and in an evil hour deſtroyed not only a great number of the copies, but alſo the plates from which they were wrought. The work being thus rendered ſcarce, Johnſon, of Cheapſide, was tempted to republiſh it; and it was ſo well received, that the author ſoon found reaſon to repent his raſhneſs, and was encouraged to prepare for the preſs eight overtures, and ſix grand concertos for violins, &c. but juſt as he had completed it he died; however it was publiſhed by Johnſon after his deceaſe, with an advertiſement in the title-page, that the work was engraved for the author in his life-time, and was by him intended to be publiſhed by ſubſcription. The overtures in this collection

are called Opera decima, and the concertos, Opera XI *. Walſh alſo publiſhed eight overtures in eight parts, and ſix grand concertos for violins, &c. by Martini, which, notwithſtanding they are a poſthumous publication, carry with them undoubted evidence of their genuineneſs.

The merits of Martini as a compoſer of muſic in many parts, were unqueſtionably very great. He had a fertile invention, and gave into a ſtyle of modulation leſs reſtrained by rule than that of his predeceſſors, and by conſequence affording greater ſcope for his fancy. Thoſe who aſcribe his deviation from known and eſtabliſhed rules to the want of muſical erudition, are groſsly miſtaken; he was thoroughly ſkilled in the principles of harmony; and his ſingularities can therefore only be aſcribed to that boldneſs and ſelf-poſſeſſion which are ever the concomitants of genius; and in moſt of the licences he has taken, it may be obſerved that he is in a great meaſure warranted by the precepts, and indeed by the example, of Geminiani.

He performed on the hautboy in the opera till the time that Bononcini left it; after that he played at the Caſtle concert, and occaſionally at others; but being patronized by Frederic, prince of Wales, he was at length received into his family upon the footing of a domeſtic, and appointed maſter or director of the chamber muſic to his royal highneſs. In the courſe of this employment he compoſed a great number of Sonatas for the practice of the chamber; and, upon the birth of the princeſs of Brunſwick, ſet to muſic a drama written on occaſion of that event. He alſo compoſed a muſical ſolemnity, which was publicly performed at the chapel of the Bavarian miniſter. In the honourable and eaſy ſtation abovementioned Martini continued till about the year 1740, when he died.

As a performer on the hautboy, Martini was undoubtedly the greateſt that the world had ever known. Before his time the tone of the inſtrument was rank, and, in the hands of the ableſt proficients, harſh and grating to the ear; by great ſtudy and application, and by ſome peculiar management of the reed he contrived to produce ſuch a tone, as approached the neareſt to that of the human voice of any we know of †. It may well be ſuppoſed that he was

* The intermediate publications of Martini between his firſt concertos and the Opera decima, are erroneouſly numbered; the ſonatas are his Opera terza, the reſt are ſonatas and ſolos for German flutes, and are of ſmall account.

† About the year 1735 an advertiſement appeared in the public papers, offering a reward of ten guineas for a hautboy-reed that had been loſt. It was conjectured to be Martini's,

not backward in communicating the improvements which he had made on this his favourite inſtrument, ſince a pupil of his, Mr. Thomas Vincent, is known to have poſſeſſed moſt of his excellencies in a very eminent degree; and we farther obſerve that the performers on the hautboy at this time are greatly ſuperior to any that can be remembered before the arrival of Martini in England.

John Frederic Lampe was, as he affected to ſtyle himſelf, ſometime a ſtudent of muſic at Helmſtadt in Saxony; and arriving in England about the year 1725, obtained employment in the opera band. About the year 1730 he was engaged by Rich, of Covent Garden theatre, to compoſe the muſic to his pantomimes, and other entertainments performed there. Carey, who had received from him ſome inſtructions, had a high opinion of his abilities, and got him to ſet to muſic his burleſque opera of the Dragon of Wantley, as alſo the ſequel to it, entitled Margery, and in his printed dramatic works the Dragoneſs, in both which he has happily ridiculed the extravagancies of the modern Italian muſic, and the affected manner of the opera ſingers. In 1737 he publiſhed, in a quarto volume, 'A 'plain and compendious method of teaching Thorough-baſs after the 'moſt rational manner, with proper rules for practice,' and dedicated it to Col. Blathwayt, aſſigning as a reaſon for ſo doing, his elegant taſte and ſound knowledge of muſic. There are extant many ſingle ſongs compoſed by Lampe at ſundry times, ſome of which are printed in the Muſical Miſcellany, in ſix volumes, publiſhed by Watts. He ſet to muſic, in a burleſque ſtyle exactly ſuited to the words, a Cantata of Swift, beginning 'In harmony would you excel,' printed at the end of the eighth volume of Faulkner's edition of Swift's works*. His wife was Iſabella, one of the daughters of Mr. Charles Young, who, together with her ſiſter Eſther, ſung in the Dragon of Wantley. Lampe died in London about twenty years ago.

Francesco Barsanti, a native of Lucca, born about the year 1690, ſtudied the civil law in the univerſity of Padua; but, after a

tini's, and favoured the opinion that he had ſome ſecret in preparing or meliorating the reeds of his inſtrument, though none could account for the offer of a reward ſo greatly diſproportionable to the utmoſt conceivable value of the thing loſt. It ſeems that the reed was found, and brought to the owner, but in ſuch a condition as rendered it uſeleſs.

* It was originally printed for Johnſon, in Cheapſide, with the title of 'The Force of 'Muſic and Poetry, a Pindaric Ode,' and, though an anonymous publication, is undoubtedly the work of Lampe.

ſhort ſtay there, choſe muſic for his profeſſion. Accordingly he put himſelf under the tuition of ſome of the ableſt maſters in Italy, and having attained to a conſiderable degree of proficiency in the ſcience of practical compoſition, took a reſolution to ſettle in England, and came hither with Geminiani, who was alſo a Lucceſe, in the year 1714. He was a good performer on the hautboy, and alſo on the flute; in the former capacity he found employment in the opera band; and in the latter derived conſiderable advantages by teaching. He publiſhed, with a dedication to the earl of Burlington, Six Solos for a flute, with a thorough-baſs, and afterwards Six Solos for a German flute and a baſs. He alſo made into ſonatas for two violins and a baſs, the firſt ſix ſolos of Geminiani. He continued many years a performer at the opera-houſe; at length, reflecting that there was a proſpect of advantage for one of his profeſſion in Scotland, he went thither; and, with greater truth than the fame is aſſerted of David Rizzo, may be ſaid to have meliorated the muſic of that country, by collecting and making baſſes to a great number of the moſt popular Scots tunes.

About the year 1750 Barſanti returned to England, but, being advanced in years, he was glad to be taken into the opera band as a performer on the tenor violin; and in the ſummer ſeaſon into that of Vauxhall: At this time he publiſhed twelve Concertos for violins, and, ſhortly after, Sei Antifone, in which he endeavoured to imitate the ſtyle of Paleſtrina, and the old compoſers of motets; but from theſe publications ſo little profit reſulted, that, towards the end of his life, the induſtry and œconomy of an excellent wife, whom he had married in Scotland, and the ſtudies and labours of a daughter, whom he had qualified for the profeſſion of a ſinger, but is now an actreſs at Covent-Garden, were his chief ſupport *.

Peter Prelleur, a perſon of French extraction, was, in the very early part of his life, a writing-maſter in Spitalfields; but, having a genius for muſic, and having been taught the harpſichord, he ſtudied the ſcience with great aſſiduity, and at length took to muſic as a profeſſion. About the year 1728 he was elected organiſt of St. Alban,

* This circumſtance in the character of Miſs Barſanti, as alſo her dutiful regard for her ſurviving parent, are well known; and, to the honour of the preſent age, it is here mentioned, that the public are not more diſpoſed to applaud her theatrical merit, than to diſtinguiſh by their favour ſo illuſtrious an example of filial duty and affection.

Wood-

Wood-ſtreet, London; and a ſhort time after, upon the deceaſe of Monro, was taken into the band at the theatre in Goodman's-fields, and there played the harpſichord, till that houſe was ſuppreſſed by the operation of the ſtatute of the tenth of the late king, cap. 28, whereby the acting of plays is reſtrained to the city of Weſtminſter, and the places of his majeſty's reſidence. His ſkill in muſic enabled him to compoſe the dances, as alſo interludes of various kinds, for which there is ever a demand at a theatre, and in theſe his merits were apparent.

About the year 1730 he was employed by Cluer and Dicey, muſic-printers in Bow church-yard, to compile an Introduction to Singing, as alſo inſtructions for the practice of moſt inſtruments; this work he completed, and added thereto a brief hiſtory of the ſcience, extracted chiefly from Bontempi, containing ſundry curious particulars.

About the year 1735, the pariſh of Chriſt-Church, Middleſex, had come to a reſolution to erect an organ in their church, which is ſituated in Spitalfields, and Prelleur having many friends in that quarter, made an early intereſt for the place of organiſt, but was oppoſed by a young man who lived in that neighbourhood: The conteſt was carried on with ſuch ſpirit by both parties, as was ſcarce ever known, but in popular elections to ſome great office. A ſcurrilous pamphlet was publiſhed by his competitor in ſupport of his pretenſions, and the inhabitants of the pariſh were ſet at enmity; but, notwithſtanding all his endeavours and artifices, Prelleur was elected.

Upon the ſuppreſſion of Goodman's-fields theatre, a place of entertainment was opened in the neighbourhood of it, of a ſimilar kind with Sadler's Wells, and though there was no pretence of a well near it, it was called Goodman's-fields Wells: With the proprietor of this place Prelleur engaged, and, during a few ſeaſons that it was ſuffered, he compoſed the ſongs and dances, and alſo a little interlude, called Baucis and Philemon, in which there is a good overture, and a few pretty ſongs.

John James, a celebrated organiſt, was for ſome years only a deputy, at a ſalary of about eight pounds a year; but after that was elected to the place of organiſt of St. Olave, Southwark, which he quitted about the year 1738 for that of St. George, Middleſex. In his performance he was diſtinguiſhed by the ſingularity of his ſtyle, which was learned and ſublime. He paid very little attention to his intereſt,

intereſt, and was ſo totally devoid of all ſolicitude to advance himſelf in his profeſſion, as to prefer the company and converſation of the loweſt of mankind to that of the moſt celebrated of his own profeſſion. To the wonder of all that knew him, his love of an art, that has a general tendency to improve the mind, had not the leaſt influence on his manners, which were to ſo great a degree ſordid and brutal, that his aſſociates were butchers and bailiffs, and his recreations dog-fighting and bull-baiting. In a perfect conſiſtence with the character he moſt affected, which was that of a blackguard, he indulged an inclination to ſpirituous liquors of the coarſeſt kind, ſuch as are the ordinary means of ebriety in the loweſt of the people; and this kind of intemperance he would indulge even while attending his duty at church.

The ſole merit of James was his extempore performance; he compoſed a few voluntaries, which are in the hands of every deputy-organiſt in London. Three or four ſongs of his ſetting are all of his works that are known to be in print. He died about the year 1745; his funeral was attended by great numbers of the muſical profeſſion, and was celebrated by the performance of a dead march compoſed by himſelf. He left behind him a ſon, baptized by the name of Handel, who now rows a ſculler on the Thames.

CHAP. VIII.

THE progreſs of muſic in Italy had been very rapid for more than a century, and it was thought that both the ſcience and practice had received nearly the laſt degree of improvement in the ſtudies of Corelli: It was no ſmall argument in favour of this opinion, that for ſome years after his deceaſe, ſuch an uniformity of ſtyle prevailed, eſpecially in the inſtrumental compoſitions of the time, as ſeemed to indicate that the topics of invention were exhauſted. The ſucceeding race of muſicians however gave proofs of the contrary, and, emancipating muſic from that ſtate of bondage which imitation ever implies, by the introduction of new combinations they added to the fund of harmony, and laid the foundation of a new ſtyle.

To bring the proof of this aſſertion home to ourſelves, we need do no more than conſult the compoſitions of Geminiani, and the later

later Italian muſicians, namely, Pergoleſi, Tartini, Vinci, Leo, Galuppi, and others which are recent in the memory of perſons now living. To enumerate all of this claſs is unneceſſary, but the two firſt are of ſuch diſtinguiſhed eminence as to merit a memorial.

Giovanni Battista Pergolesi was born at Naples about the year 1718; and at an age when he could be ſcarce ſuppoſed to have finiſhed his ſtudies, introduced a ſtyle of vocal compoſition, which, for its ſingular ſweetneſs and power over the affections, has hitherto been inimitable. Thoſe who have analyſed his works reſolve that original ſtrain of modulation, which characterizes them, into a liberal uſe of the ſemitonic intervals, and a ſtudious rejection of paſſages or muſical phraſes ready formed, which being adopted by ſucceeding writers, render a compoſition little better than a cento. Pergoleſi died at the age of twenty-two, juſt as he had finiſhed the laſt verſe of a Stabat Mater, by which he will ever be remembered: His premature death, and the great reputation he had ſo ſuddenly acquired, furniſhed ground for a ſuſpicion that, to remove him out of the way, his rivals for fame had recourſe to poiſon; but others, better informed, attribute his death to a ſevere attack of a pleuriſy that baffled all attempts to ſave him. His Cantatas, publiſhed at Rome in 1738; two comic interludes, the one entitled La Serva Padrona, the other Il Maeſtro di Muſica, a Salve Regina, and his famous Stabat Mater, the laſt printed in England, are all of his works that have been publiſhed *. There are in print twelve Sonatas for violins that bear his name; but evidence that they are genuine is wanting.

Giuseppe Tartini, of Padua, the laſt great improver of the practice of the violin, and a moſt ſweet and judicious compoſer for that inſtrument, was born in the year 1692, at Pirano, a ſea-port town in Iſtria, a province in the Venetian territory. When he was very young he entertained a paſſion for a young woman, who being in circumſtances inferior to thoſe of his own family, was by his friends thought an improper match for him; and all arguments to induce him to divert his affection proving ineffectual, his father confined him to his room; and, to engage his attention, furniſhed him with books and muſical inſtruments, in the uſe whereof he profited

* In the library of the Academy of ancient Muſic are the following compoſitions of Pergoleſi in manuſcript, Two Maſſes, one for two choirs; A Salve Regina, Domine adjuvandum, Confitebor, Laudate Pueri, and a Miſerere.

ſo

ſo greatly, that when, ſome time after, he had got the better of his paſſion, and determined to make muſic his profeſſion, being committed to the care of proper inſtructors, he gave the moſt promiſing hopes of becoming, both of the theory and practice, a complete maſter.

Having effaced from his mind the image of that miſtreſs who had been the innocent cauſe of his reſtraint, he ſettled his affections on another, whom he married; but the object of his choice being but ſlenderly endowed with thoſe mental qualities that are eſſential to conjugal happineſs, and having no children, nor a proſpect of any, he ſtill found himſelf in a ſtate of ſolitude, from which he could find no relief but in the purſuit of his ſtudies.

In remarking the improvements that have been made in the practice of inſtruments, it may be noted, that the later performers have begun, as it were, where their predeceſſors left off; and that the powers of execution have been amazingly increaſed of late years: This is no other way to be accounted for, than upon the ſuppoſition that thoſe particular energies which conſtitute perfection on any inſtrument, have been carefully noted down, and made to ſerve as common places for ſucceeding practiſers. That Tartini was very aſſiduous in his remarks of this kind, is manifeſt from the nature of his performance, which was regulated by ſuch principles as lead to perfection by the ſhorteſt road; of his ſucceſs in theſe his obſervations in particular one example ſhall ſuffice.

All men acquainted with muſic are ſenſible that the inſtruments of the fidicinal kind, which are thoſe that are acted upon by a bow, are the moſt difficult of practice, and that the difference as well in reſpect of tone, and the powers of execution between one performer and another, is very great; but few have obſerved that this difference does almoſt ſolely ariſe from the action of the wriſt of the right-hand, which being made to hang looſe, will ſhoot the bow at right angles acroſs the ſtrings, and return it in the ſame line, producing a free and mellow tone, and giving power to execute the quickeſt paſſages; when this is not attended to, the ſhoulder becomes the centre of motion: the bow forms a curve in its paſſage, the weight of the arm prevents the vibration of the inſtrument, and by conſequence damps the tone, and eaſy paſſages become difficult.

Tartini ſeems to have been the firſt that diſcovered this ſecret in the performance on the violin, and he made it a leading principle in the

the inſtruction of his pupils, who invariably adhere to it, and are the beſt performers in the world.

The perfection to which Tartini had attained on his favourite inſtrument, was alone ſufficient to have eſtabliſhed his character, as a maſter, but, following the example of Zarlino, he made the theory of his art his ſtudy. Of ſundry treatiſes that he wrote, the moſt celebrated is one entitled 'Trattata di Muſica ſecondo la vera Scienza dell' Armonia,' printed at Padua in 1754, wherein from that well-known phenomenon, mentioned by Merſennus and Dr. Wallis, that a chord, beſides the ſound to which it is tuned, will produce its twelfth, ſeventeenth, and, as the former aſſerts, its twenty-ſecond alſo, he deduces ſundry obſervations, tending to explain the ſcale, and, in the opinion of ſome, to correct ſundry of the intervals of which it is compoſed.

An attempt to explain the doctrines contained in this tract, which all allow to be very obſcurely written, was lately made in a book entitled Principles and Power of Harmony, printed in 1771, upon which it may be obſerved, that wherever the commentator can catch a glimpſe of the author's meaning, he is very diffuſe in his illuſtrations; but in others, where the ſenſe is too deep for his powers of inveſtigation, and thoſe occur but too frequently, he, to do him juſtice, candidly acknowledges the difficulty, or elſe he offers an explanation that fails of its end. Whoever peruſes the preface and introduction to the Principles and Power of Harmony, would expect to find the book a commentary on Tartini's treatiſe, but inſtead thereof it is for the moſt part a collection of miſcellaneous obſervations, made in the courſe of a tranſient view of ſome very able writers on muſic, whoſe ſenſe the author has not ſo often illuſtrated as miſtaken *.

* For inſtance, he aſſerts in Sect. 59 of his book, that the harp was formerly the favourite inſtrument of our anceſtors; and Sect. 62, cites ſundry paſſages from Spenſer, Shakeſpeare, Milton, and others, in ſupport of his opinion: That it was ſo with the Britons, and alſo with the Saxons, no one can doubt; but that it was ever in practice among the Engliſh, we are not warranted to ſay, much leſs that it was a favourite inſtrument in the time of any of theſe writers whoſe teſtimony is adduced for the purpoſe. What compoſitions have we extant for the harp, or who among the Engliſh muſicians are celebrated for their performance on it? The truth is, that harp, like lyre, is a poetical term for a ſtring muſical inſtrument; and in the ſenſe in which theſe appellatives are uſed, each is as vague and indefinite as the other. Sect. 85, he ſays that Tartini has not been more ſucceſsful in his endeavours to diſcover the true enarmonic than others. Perhaps he has been leſs ſo, for, in the opinion of Dr. Pepuſch, Salinas and others have

To explain the doctrines delivered in his book, Tartini has recourſe to numerical and algebraical calculations, in which he diſcovers that he was but meanly ſkilled in even the firſt of thoſe ſciences. He ſeems clearly to declare his opinion that the ancient Greeks were unacquainted with muſic in conſonance, in the following paſſage: 'La 'loro armonia era formata non come la noſtra di note equitempo-'rance, ma di note ſucceſſive *.' And in the frequent compariſons which he occaſionally makes between the ancient and modern muſic, generally decides in favour of the latter. To ſhew at leaſt that, in reſpect of its influence on the paſſions, the modern is not inferior to the ancient muſic, he relates that in an opera repreſented at Ancona in the year 1714, he heard a paſſage of recitative, with no other accompanyment than that of the baſs, which made himſelf and the others that heard it change colour, and cauſed a ſenſible commotion in their minds; he ſays that this effect was produced by notes that expreſſed indignation ſo forcibly, that they ſeemed to freeze the blood; and that it was uniformly the ſame in a repreſentation thirteen times of the drama.

The reſidence of Tartini during almoſt the whole of his life was at Padua, to which city he was attached by the employment of director of the muſic in the great church of St. Anthony; thither reſorted to him for inſtruction in muſic, but chiefly in the practice of the violin, great numbers of young men from various countries. In the early part of his life he publiſhed 'Sonate a Violino e Violoncello 'o Cimbalo, Opera prima,' with a dedication to Sig. Girolamo Giuſtiniani, the celebrated paraphraſt of thoſe Pſalms which Marcello ſet

determined this genus of ancient muſic accurately: See his letter to Mr. Abraham De Moivre in the Philoſophical Tranſactions, Numb. 481, page 266. And again, neither Tartini, nor his expoſitor, in their elucidation of the ancient modes, ſeem to have been aware of a paſſage in Ptolemy, and taken notice of by Dr. Wallis, viz. that they anſwered to the ſeven ſpecies of diapaſon, but that in each a particular tuning of the lyre was neceſſary, which could not be effected without a diſlocation of the ſemitones. When he ſays, as he does Sect. 9, that the diſcoveries contained in the firſt chapter of Tartini's book are fully ſufficient to account for every thing practiſed or practicable in the art, we think he has aſſerted too much. And when in his Appendix he gives to the Kamſchatcans as good a right to decide againſt the poſſibility of foretelling an eclipſe, or of repreſenting all the elements of ſpeech by about twenty-four marks, as the moderns have to doubt of the effects of the ancient muſic, he ſeems rather to rave than reaſon. Theſe ſtrictures on a book, which, by an oſtentatious diſplay of deep and various reading, has raiſed in ſome a high opinion of its merit, would have been ſpared, had not the errors contained in it called for animadverſion, and the exceeding confidence and ſelf-ſufficiency of the author for reprehenſion.

* Trattato, pag. 143.

to

to muſic, and are ſpoken of in the memoir herein before given of him: Theſe, as alſo his Opera ſeconda, being ſix Sonatas or Solos for the ſame inſtrument, and another work of his, entitled 'XVIII. 'Concerti a 5 Stromenti,' are all publiſhed by Le Cene of Amſterdam, and ſhew him to have been as able a compoſer as he was a theoriſt.

Towards the end of his life he was afflicted with the palſy: The time of his death is not preciſely aſcertained in any of the accounts extant that ſpeak of him, but is ſuppoſed to be about the beginning of the year 1770.

Among the Germans the ſucceſſive improvements in muſic, and the variations of ſtyle may be traced in the compoſitions of Buxtehude, Mattheſon, Telemann, Bach, and Handel. The French continued for many years at a ſtand: Lully had formed a ſtyle, which in their opinion was incapable of improvement; Couperin convinced them of the contrary. Of the true organ-ſtyle they had no conception, till Marchand and D'Andrieu diſplayed the powers of that inſtrument. Their ſymphonies and other compoſitions for violins were of a light and ſhadowy caſt, deſtitute of invention and contrivance; and as to theory, the ſtudy of it had been diſcontinued in France from the time of Merſennus and Des Cartes, who, in the general opinion of the muſicians of that country, had nearly exhauſted the ſubject. Of theſe errors they were however at length convinced by the ſtudies of Le Clair and Rameau; the firſt introduced among them a ſtyle of inſtrumental compoſition, in which the ſuggeſtions of a wild and irregular fancy were made to give place to a ſolid and ſubſtantial harmony, that ſpoke to the underſtanding: and the latter, by a deep inveſtigation of the principles of harmony, and a variety of experiments and numerical calculations, taught them that much remained to be known. Of theſe eminent profeſſors, as alſo of ſome others who flouriſhed in France in the age immediately preceding the preſent, the following memoirs are extant.

Nicolas Bernier was born at Mante on the Seine, in the year 1664. By his merit in his profeſſion he attained to be conductor of the muſic in the chapel of St. Stephen, and afterwards in that of the king. The regent duke of Orleans admired his works, and patronized their author. This prince having given him a motet of his own compoſition to examine, and, being impatient for his obſervations thereon, went to the houſe of Bernier, and, entering his ſtudy,

found the Abbé de la Croix there, criticiſing his piece, while the muſician himſelf was in another room, carouſing and ſinging with a company of his friends. The duke broke in upon and interrupted their mirth, with a reprimand of Bernier for his inattention to the taſk aſſigned him. This muſician died at Paris in 1734. His five books of Cantatas and Songs for one and two voices, the words of which were written by Rouſſeau and Fuſelier, have procured him great reputation. There are beſides of his compoſition 'Les Nuits de Sceaux,' and many motets, which are ſtill in great eſteem.

Michel Monteclair was born, in the year 1666, at Andelot, a town of Baſſigny, about ten miles from Chaumont. He took his ſurname from an old caſtle near the place of his birth. He was at firſt a teacher of muſic at Paris; after that he was taken into the Royal Academy there; and is ſaid to have firſt introduced the Violone or double baſs into the orcheſtra of the opera. He died near St. Dennis in 1737. There are extant of his works 'Méthode pour apprendre la Muſique,' 'Principes pour le Violon,' 'Trios de Violons,' Cantatas, Motets, and one Meſſe de Requiem. He alſo compoſed the muſic to an entertainment entitled 'Des Fêtes de l' Eté,' and to the celebrated opera of Jepthé, written by Pellegrin, and repreſented at Paris in the year 1732.

Jean-Joseph Mouret, born at Avignon in 1682, became remarkable from the age of twenty for his excellent muſical compoſitions: His ſenſe, wit, and taſte for muſic rendered him a favourite with the great; the ducheſs of Maine employed him to compoſe muſic for the feſtivals ſo much celebrated under the name of the Nuits de Sceaux. Ragonde, or la Soirée de Village, repreſented at the opera-houſe in Paris with great applauſe, was one of thoſe entertainments. The levity of Mouret's compoſitions, and the ſprightlineſs of his airs, were the great recommendations of his muſic. Towards the cloſe of his life he became ſubject to ſome mental diſorders, and met with other misfortunes, which haſtened his end. Of theſe the moſt conſiderable was the loſs of an income of five thouſand livres a year, which aroſe from the places of director of the Concert Spirituel, Superintendant of the muſic of the ducheſs of Maine, and muſical compoſer to the Italian comedy. Mouret died at Charenton near Paris in the year 1738. He compoſed ſundry operas, ballets, and other muſical repreſentations, namely, 'Les Fêtes de Thalie,' 'Les

'Les Amours des Dieux,' 'Le Triomphe des Sens,' 'Les Graces,' opera-ballets; and Ariane, and Pirithous, tragedies, the one repreſented in 1717, the other in 1723. He alſo compoſed three books of ſongs of various kinds, and other works of leſs account.

Jean-François Dandrieu, a celebrated muſician, was born in the year 1684. He was a maſterly performer on the organ and harpſichord, nor were his compoſitions leſs excellent. He reſembled the celebrated Couperin both in ſtyle and execution. Dandrieu died at Paris in 1740, leaving of his works, three volumes of pieces for the harpſichord, and one of pieces for the organ, 'avec un ſuite de Noels *,' all which are greatly eſteemed.

Henri Desmarets, born at Paris in the year 1662, was page de la muſique to the king, and enjoyed a penſion of nine hundred livres a year. Being on a journey to Senlis, he became enamoured with the daughter of the Preſident of Elections, and, without the knowledge of her friends, married her. The father of the young woman inſtituted a proceſs againſt Deſmarets for ſeducing and carrying off his daughter; in conſequence of which, by a ſentence du Châtelet, he was condemned to death. Deſmarets fled into Spain, and from thence to Lorrain; but, at length ſucceeding in his ſolicitations to the parliament for a pardon, he returned to Paris, and became a compoſer to the opera. When he was a young man he compoſed thoſe motets which go under the name of Coupillet †; but the moſt celebrated of his works are his operas of Didon and Iphigénie in Tauride, repreſented at Paris in the year 1704, with ſome alterations of Campra. Deſmarets died at Luneville in the year 1741.

Charles-Hubert Gervais was intendant of the band of the regent duke of Orleans, and afterwards maſter of the chapel royal. He died at Paris in the year 1744, aged ſeventy two. He compoſed three operas, namely Meduſe, repreſented in 1702; Hypermneſtre, in 1716; and Les Amours de Protée, in 1720. Theſe, with ſundry Motets, and a collection of Cantatas of his compoſition, are in print.

André-Cardinal Destouches was born at Paris in the year 1672. He accompanied Father Tachard, a Jeſuit, in a voyage to Siam, with an intention to enter himſelf of that ſociety on his return. On his arrival however at Paris, he changed his mind, and betook himſelf

* Carols or Songs celebrating the nativity of our Saviour. † Vide ante, page 209.

to

to the profeſſion of a ſoldier; but, being paſſionately fond of muſic, he quitted the military profeſſion, and became an eminent compoſer of operas. His firſt eſſay of this kind was the opera of Iſſé, repreſented at Paris in 1708, with which the king was ſo pleaſed, that he gave him a purſe of two hundred Louis d'Ors, adding that he meant by that preſent only to attach him to his ſervice; for that, excepting the operas of Lully, he had never heard any that delighted him ſo much as this of Iſſé. It is ſaid with great confidence that at the time he compoſed this opera, Deſtouches had not the leaſt knowledge of the rules of compoſition, but that nevertheleſs a happy coincidence of words and expreſſion rendered the recitative part of it peculiarly excellent *. To encourage him in his new profeſſion, the king made him ſuperintendant of his band, and inſpector-general of the Royal Academy; upon which Deſtouches ſet himſelf to ſtudy the rules of his art; but it was obſerved that the reſtrictions which theſe laid him under, ſerved but to check the flights of his genius, and had a bad effect upon his future compoſitions, which were the operas, or, as the French call them, the tragedies of Amadis de Grece, Marthefie, Omphale, Télémaque, and Sémiramis, and ſundry Ballets, all which were repreſented in the Royal Academy, but with far leſs applauſe than was beſtowed on his firſt production, the opera of Iſſé. Deſtouches died in the year 1749 in the employments abovementioned, having for many years been favoured by the royal bounty with a penſion of four thouſand livres per annum.

Louis-Nicolas Clerambault was a native of Paris, and, being a favourite of Louis XIV. was by him appointed director of the private concerts of Madam de Maintenon, and organiſt of St. Cyr. There are extant of his compoſition five books of Cantatas, in which there is one entitled Orphée, that is greatly admired; and there are alſo attributed to him ſundry Motets, and other vocal compoſitions for particular feſtivals, that ſhew him to have been a man of conſiderable abilities in his profeſſion. He died at Paris in the year 1749.

Joseph-Nicolas-Pancrace Royer, a native of Savoy, came to reſide at Paris about the 1725, and there acquired much reputation for his manner of ſinging, and his excellent performance on the

* This is a moſt unaccountable relation; all that can be ſaid in defence of it is, that it is taken from the Nouveau Dictionnaire Hiſtorique, originally written by Monſ. l'Advocat, and improved on by a ſet of men who had opportunities of the beſt information.

organ

organ and harpſichord. Being a well-bred man, and of an amiable character, he formed ſuch connections as led him into the way of preferment at court. By the intereſt of his friends there, and his own merit, he obtained a reverſionary grant of the place of muſic-maſter to the royal family of France, and came into the poſſeſſion of it in the year 1746. In the following year he was appointed director of the Concert Spirituel. In 1754 he was appointed compoſer of the muſic for the king's chamber, and inſpector-general of the opera. He lived not long to enjoy theſe lucrative employments, for he died on the eleventh of January, 1755, in the fiftieth year of his age. Royer compoſed the following operas, viz. Pyrrhus, Zaïde, Le Pouvoir de l'Amour, Amalſis, and Prométhée, and many leſſons for the harpſichord, of which only one collection has as yet been publiſhed.

François-Colin de Blamont was born at Verſailles in the year 1690, and, for his merit in his profeſſion, was made a chevalier of the order of St. Michael. He was a compoſer for the opera, and enjoyed the places of Superintendant of the king's muſic, and maſter of that of his chamber. The operas compoſed by him are Didon, and Les Fêtes Grecques & Romaines. He died in the year 1760.

Jean-Marie Le Clair was born at Lyons in 1697. His father was a muſician, and with his inſtructions, and the aſſiſtance of able maſters, he became a fine performer on the violin. He travelled abroad ſome years for improvement, and ſeemed diſpoſed to ſettle in Holland; but, upon an invitation from the duke de Grammont, who had been his pupil, he went to Paris, and was favoured by him with a handſome penſion. By the recommendation of this nobleman, and his own maſterly performance, Le Clair attained to the place of ſymphoniſt to Louis XV. in which he laboured inceſſantly to improve the practice of the violin among his countrymen. With this view he compoſed and publiſhed in the year 1723, a collection of Solos for the violin; and ſoon after that another of the ſame kind, in both which the author has diſplayed a perfect knowledge of the inſtrument, and the powers of a rich and well-regulated fancy.

The character and demeanour of Le Clair were ſuch as attracted the eſteem of all that knew him; and, as he affected a retired and contemplative life, he had little reaſon to fear the ſhafts of envy: Nevertheleſs it ſeems that he fell a ſacrifice to his own fame, for, without having given offence to any one, being abroad in the ſtreets

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of Paris, in the evening of the twenty-ſecond day of October, 1764, and returning to his own home, he was aſſaſſinated. Beſides the two collections of Solos abovementioned, Le Clair was the author of Six Sonatas for two Violins and a baſs, Oeuvre IV. which have this ſingular circumſtance to diſtinguiſh them, that in the title-page they are ſaid to be engraved by his wife, 'Gravée par Madam ſon Epouſe *.' Le Clair is celebrated for the ſpirit and energy of his manual performance, and theſe compoſitions are in ſome ſort a proof of it. At leaſt it may be ſaid, that, for grandeur and dignity of ſtyle, there are no inſtrumental compoſitions of the French muſicians, not even of Lully himſelf, that merit to be compared with them. It is true that they are difficult to be executed, and this for ſome time was a general objection to the compoſitions of Le Clair; but the French muſicians, like thoſe of other countries, have improved on the violin, and this difficulty has long ſince vaniſhed. The other works of Le Clair in print are two books of Duos, two of Trios, two of Concertos, two under the title of Récrèations, and the opera of Sylla and Glaucus.

Jean-Philippe Rameau was born at Dijon on the twenty-fifth of September, 1683. After having learned the rudiments of muſic, his taſte for the art led him while young to leave his native country, and wander about with the performers of a ſtrolling opera. At the age of eighteen he compoſed a muſical entertainment, which was repreſented at Avignon, and was received with as much applauſe as can be thought due to ſo puerile an eſſay: But as this applauſe was leſs than the author hoped for, he removed from thence, and, after travelling through a part of Italy and France, corrected his ideas of muſic by the practice of the harpſichord; on which inſtrument, by inceſſant application, he attained a degree of proficiency little inferior to that which diſtinguiſhed the famous Marchand. In the courſe of his travels he ſtopped at Dijon, and performed on the organ of the Holy Chapel; he did the ſame at Clermont, and played on the organ of that cathedral; in both places to large audiences, compoſed of the members of the church, and other good judges of muſic. The reputation which he by theſe means acquired, brought Marchand to hear him, who upon that occaſion is ſaid to have made uſe of this expreſſion, 'Rameau a 'plus de main que moi, mais j'ai plus de tête que lui.' Upon hear-

* He is in the title-page ſtyled Monſ. Le Clair l'aîné, from which adjunct it is conjectured that he was the elder of two brothers of the ſame profeſſion.

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ing this, Rameau, with a view to ſatisfy himſelf touching the merits of Marchand's pretenſions, went to Paris, where he had no ſooner heard him than he became ſenſible of his own inferiority, and with great candour and modeſty profeſſed himſelf an humble hearer of Marchand, expreſſing at the ſame time an ardent deſire to become his pupil. Marchand generouſly condeſcended to his requeſt, and laboured to the utmoſt of his power in the improvement of a genius ſo capable of cultivation. Rameau, by a courſe of ſevere ſtudy, had in a great meaſure united the perfections of Marchand with his own; and upon the ſtrength of theſe he became a candidate for the place of organiſt of the church of St. Paul in Paris; but failing to obtain it, he had almoſt determined to decline that branch of his profeſſion, but was prevented by the offer of the place of organiſt of the cathedral church of Clermont in Auvergne, which he accepted. In this retirement he ſtudied with the utmoſt aſſiduity the theory of his art. His inveſtigations in the courſe of this purſuit gave birth to his 'Traité de 'l'Harmonie,' printed at Paris in 1722; and to his 'Nouveau Syſ-'teme de Muſique Theorique,' printed at the ſame place in 1726. But the work for which Rameau is moſt celebrated is his 'Démonſtra-'tion du Principe de l'Harmonie.' Paris 1750, in which, as his countrymen ſay, he has ſhewn that the whole depends upon one ſingle and clear principle, viz. the fundamental baſs: and in this reſpect he is by them compared to Newton, who by the ſingle principle of gravitation was able to aſſign reaſons for ſome of the moſt remarkable phenomena in phyſics; for this reaſon they ſcruple not to ſtyle Rameau the Newton of Harmony.

With ſuch extraordinary talents as theſe, and a ſtyle in muſical compoſition far ſurpaſſing, in the opinion of ſome, that of the greateſt among the French muſicians, it had been a national reproach had Rameau been ſuffered to remain organiſt of a country cathedral. He was called to Paris, and appointed to the management of the opera; in which employment it was his care to procure the ableſt performers of all kinds that could be found, and to furniſh from the inexhauſtible ſtores of his own invention, compoſitions worthy of ſo great a genius. His muſic was of an original caſt, and the performers complained at firſt that it could not be executed; but he aſſerted the contrary, and evinced it by experiment. By practice he acquired a great facility in compoſing, ſo that he was never at a loſs to adapt ſounds to ſentiments.

It was a ſaying of Quinault, 'that the poet was the muſician's ſervant;' but Rameau would ſay, 'Qu'on me donne la Gazette d'Hollande & je la mettrai en muſique.' The king, to reward his extraordinary merit, conferred upon him the ribbon of the order of St. Michael; and a little before his death raiſed him to the rank of the nobleſſe. Rameau was a man of pure morals, and lived happily with a wife whom he tenderly loved: There was much ſimplicity in his character; and his temper, though not ſo philoſophic as to render him altogether iniraſcible, was upon the whole mild and placid, and in the offices of friendſhip and humanity no man went beyond him.

This philoſophical artiſt died at Paris on the twelfth day of September, in the year 1764. His exequies were celebrated by a muſical ſolemnity in the church of the Oratory in the ſtreet of St. Honoré, the place of his ſepulture, in which ſeveral extracts from his own compoſitions were introduced. Beſides the tracts abovementioned, there are extant of Rameau's writing the following, 'Generation Harmonique,' Paris, 1737; and 'Nouvelles Reflexions ſur la Démonſtration,' &c. His muſical compoſitions conſiſt of ſundry collections of leſſons for the harpſichord, and his operas, the names whereof are as follow: Hyppolite et Aricie, les Indes Galantes, Caſtor et Pollux, les Fêtes d'Hébé, Dardanus, Platée, les Fêtes de Polhimnie, le Temple de la Gloire, les Fêtes de l'Himen, Zaïs, Pigmalion, Naïs, Zoroaſtre, la Guirlande, Acante et Céphiſe, Daphnis et Eglé, Liſis et Délie, les Sybarites, la Naiſſance d'Oſiris, Anacréon, les Surpriſes de l'Amour, and les Paladins.

As a theoriſt, the character of Rameau ſtands very high; and as a teſtimony to his merit in this particular, it is here mentioned as a fact, that Mr. Handel was ever uſed to ſpeak of him in terms of great reſpect. As a muſical compoſer his character remains to be ſettled; while one ſet of men celebrate his works for the grace and ſpirit of them, others object to them that they are either ſtiff and laboured, or light and trifling even to puerility. Should the latter be the true characteriſtic of them, it would be no wonder, ſince a fine ſtyle of compoſition is by no means the neceſſary conſequence of profound ſkill in the principles of harmony. The poetic faculty does not keep pace with our improvements in the niceties of grammar or the laws of proſody; and the compoſitions of thoſe deep theoriſts Zarlino and Pepuſch do not riſe above mediocrity. As to the French muſic in general,

neral, the merit of it has at different periods been a ſubject of controverſy; many think that in the art of muſical compoſition the French are an age behind the reſt of Europe: And many more are of opinion that, having deviated from the path of nature, they may be two before they find their way back again.

Beſides the above perſons who were practical muſicians, there were many among the French who are diſtinguiſhed for general ſkill in the principles of the ſcience; Pere Antoine Parran, a Jeſuit, who flouriſhed about the middle of the laſt century, is reckoned one of their beſt writers on the ſubject of muſic at large. He publiſhed at Paris, in the year 1646, 'Traité de la Muſique Theorique et Pratique, contenant les Preceptes de la Compoſition.' Some years after Claude Perrault, the architect, and for his great ſkill therein called the French Vitruvius, publiſhed a 'Diſſertation de la Muſique des Anciens,' wherein he denies that the ancients were acquainted with muſic in conſonance. In later times the Abbé Raguenet diſtinguiſhed himſelf by his Parallel between the French and Italian Muſic, and Monſ. de la Viéville de Freneuſe by his anſwer to it. Of both theſe tracts an account has already been given: The latter of theſe perſons is alſo known by the name of Jean-Laurent le Cerf; he was keeper of the ſeals of the parliament of Normandy, and died in 1707. There are ſeveral diſſertations of his writing in the Journals de Trevoux. The Abbé Chateauneuf in 1725 publiſhed a 'Dialogue ſur le Muſique des Anciens;' others there are who have obliged the world by occaſional diſcourſes and diſſertations on the ſubject of muſic in the Memoirs of the Academy of Inſcriptions, printed at the Hague in duodecimo, with the title of 'Memoires de Litterature tires des Régiſtres de l'Académie Royal des Inſcriptions et Belles-Lettres.' The papers reſpecting muſic in this collection moſt worthy of notice, are thoſe that tend to obviate a doubt that had been raiſed of the genuineneſs of Plutarch's Dialogue on Muſic; and to ſettle a queſtion the moſt embarraſſing of all that have ariſen on the ſubject of muſic, that is to ſay, whether the ancients were acquainted with, or ignorant of, the practice of muſic in conſonance, polyphonous muſic, ſimultaneous harmony, or whatever elſe is to be underſtood by the term, muſic in parts.

The controverſy touching Plutarch's Dialogue, as it aroſe from an inconſiderate remark of Amyot the French tranſlator of his works,

made above a hundred years ago, and which no one till of late had thought worthy of a refutation, was terminated by Monſ. Jean-Pierre Burette, a phyſician of Paris, and member of the Academy of Inſcriptions, in favour of the piece in queſtion; but thoſe who diſputed its authority, founding their objections upon the circumſtance that the mention of muſic in conſonance does not once occur in it, the determination of the queſtion, as to the authenticity of the book, had no other effect than to bring on another of a greater latitude. They who contended that the dialogue was ſpurious, aſſumed that the ancients were acquainted with muſic in conſonance; and it was neceſſary for them to get rid of a book which was negative evidence of the contrary; but the authority of it being once eſtabliſhed, their adverſaries made good uſe of their advantage, and inſiſted that the ſilence of ſuch an author as Plutarch as to any ſuch practice, was a very ſtrong argument in favour of the contrary opinion.

It is not neceſſary here to repeat what was urged in the courſe of this diſpute, or to recapitulate thoſe arguments reſpecting the queſtion itſelf which are ſtated in the firſt volume of this work. It may ſuffice to ſay, that Monſ. Fraguier, a member of the academy, was the champion of the ancients, and Monſ. Burette of the moderns, and that the latter in his 'Diſſertation ſur la Symphonie des Anciens,' publiſhed in the Memoirs abovementioned, tom. V. page 151, gained a complete victory *.

Two other French writers, namely, the fathers Bougeant and Cerceau, have in the principal queſtion taken the ſide of Burette, as appears by the papers of theirs publiſhed in the Journals de Trevoux for April and Oct. 1725, and Jan. and Feb. 1729. In a word this queſtion to uſe a phraſe of Chaucer, has been 'bolted to the bran;' and there is very little probability remaining that any argument in favour of the affirmative can in future be adduced that has not been refuted.

* Burette ſeems to have been leſs ſenſible of the force of his own reaſoning, than many of his readers; for after he had refuted his adverſary, he was provoked to reſume the controverſy, and made ſome few conceſſions, that tended to weaken his former arguments; particularly, that beſides the uniſon and octave, the ancients made uſe of the third in conſonance; the latter of which facts has never yet been proved. On the contrary, it is ſtrongly inſiſted that they never uſed either the third or ſixth, no ſuch practice being mentioned, or even hinted at, in any of the old Greek writers.

CHAP.

CHAP. IX.

THE termination of the diſpute between Handel and his adverſaries, as it left him in the quiet poſſeſſion of that empire, in which it ſeems to have been his fixed reſolution never to admit a rival, though it totally extinguiſhed emulation, was in general favourable to muſic. Covent-Garden theatre was an excellent ſeminary; and by the performance of the oratorio there, the practice of muſic was greatly improved throughout the kingdom. As to its precepts, the general opinion was that they needed no farther cultivation: Dr. Pepuſch had preſcribed to the ſtudents in harmony a ſet of rules, which no one was hardy enough to tranſgreſs; the conſequence thereof was a diſguſting uniformity of ſtyle in the muſical productions of the time; while theſe were adhered to, fancy laboured under the ſevereſt reſtrictions, and all improvement in the ſcience of compoſition was at a ſtand.

That we are at this time in a ſtate of emancipation from the bondage of laws impoſed without authority, is owing to a new inveſtigation of the principles of harmony, and the ſtudies of a claſs of muſicians, of whom Geminiani ſeems to have been the chief; and this conſideration makes it neceſſary to reſume the account of him, and to relate, among other particulars, the efforts made by him towards the improvement of the ſcience of harmony.

It is obſervable upon the works of Geminiani, that his modulations are not only original, but that his harmonies conſiſt of ſuch combinations as were never introduced into muſic till his time: The rules of tranſition from one key to another, which are laid down by thoſe who have written on the compoſition of muſic, he not only diſregarded, but objected to as an unneceſſary reſtraint on the powers of invention. He has been frequently heard to ſay, that the cadences in the fifth, the third, and the ſixth of the key which occur in the works of Corelli, were rendered too familiar to the ear by the frequent repetition of them: And it ſeems to have been the ſtudy of his life, by a liberal uſe of the ſemitonic intervals, to increaſe the number of harmonic

monic combinations; and into melody to introduce a greater variety than it was otherwiſe capable of.

In a full perſuaſion of the advantages that muſt reſult to muſic from the ſtudy of variety, he compiled an harmonical code, conſiſting of a great number of paſſages compoſed by himſelf, connected with and referring to others in a ſeries almoſt infinite; and publiſhed propoſals for printing it, with the title of Guida Armonica, but it was not till ſeveral years after that it appeared in the world.

In the year 1739 he publiſhed his Opera quarta, conſiſting of twelve Sonatas for a violin and a baſs; and alſo a new edition of his Opera prima, with conſiderable additions and improvements; and ſoon after, what he called 'A Treatiſe on good Taſte;' and alſo 'Rules 'for playing in Taſte;' a cant phraſe much in uſe with the muſical connoiſſeurs. Theſe two publications contained, beſides examples of ſuch graces as himſelf was uſed to practice on the violin, variations on ſome well-known airs, ſuch as that of Purcell in the opera of Diocleſian, 'What ſhall I do to ſhew how much I love her,' and ſome ſelect Scots tunes.

About this time he alſo publiſhed the 'Art of playing on the Vio-'lin,' containing the moſt minute directions for holding the inſtrument, and for the uſe of the bow, the graces, the various ſhifts of the hand *, and a great variety of examples adapted to the rules.

About the year 1740 he publiſhed and dedicated to the Academy of ancient Muſic his Opera ſettima, conſiſting of ſix Concertos for violins. This work carries with it the evidence of great labour and ſtudy, but it is greatly inferior to his former works of the like kind.

In the month of April, 1742, came forth his long expected work, with the title of 'Guida Armonica o Dizionario Armonico,' with a preface, wherein, after giving due commendation to Lully, Corelli, and Bononcini, as having been the firſt improvers of inſtrumental muſic, he endeavours to obviate an opinion that the vaſt foundations of univerſal harmony can be eſtabliſhed upon the narrow and confined

* There is reaſon to ſuppoſe that the practice of ſhifting on the violin was greatly improved by Geminiani; Baltzar the Lubecker introduced it into England in the time of Charles I. but with him, and ſubſequent performers, it anſwered no other purpoſe than extending the compaſs of the inſtrument to D: The half ſhift, contrived to avoid the diſguſting clangor of an open ſtring, and enable the performer to ſhake with the third inſtead of the little finger, is but of late invention.

modu-

modulation of thoſe authors, and remarks on the uniformity of modulation, apparent in the compoſitions that have appeared in different parts of Europe for forty years back.

The publication of this book was attended with circumſtances that ſeemed but little to favour its reception; ſome ſuſpected that the author's chief view in the publication of it was the getting money to ſupply his neceſſities; many had been made to believe that the author profeſſed by it no leſs than to teach the art of muſical compoſition to perſons totally ignorant of the ſcience, and of conſequence ridiculed the attempt; and there were very few that were able to comprehend either the motives to, or the tendency of, the work.

In one of thoſe excurſions which Geminiani was frequently making during his reſidence in England, that is to ſay, to Italy, France, Holland, and other countries, he viſited at Paris a learned and ingenious Jeſuit, Pere Caſtel, a man well ſkilled in muſic *; to whom he ſhewed his manuſcript, and explained the nature and deſign of it: And with a view to obviate the prejudices that had been entertained againſt it, this perſon publiſhed in the Journal des Sçavans a diſſertation on the Guida Armonica, which Geminiani upon his return hither got tranſlated into Engliſh, and publiſhed in a pamphlet of about thirty pages.

The author of this diſſertation ſays, that, upon a careful examination of the Guida Armonica, he found that any perſon able to read and write might by the help thereof become able to compoſe true, good, and well-modulated muſic, with proper figures to denote the

* Louis-Bertrand Castel was born at Montpelier in 1688, and entered into the ſociety of the Jeſuits in 1703. About the end of the year 1720 he removed from Thoulouſe to Paris, where he became known to the world by his treatiſe on Gravitation, publiſhed in two volumes in duodecimo in 1727. According to his hypotheſis, all things depend upon two principles, the gravity of bodies and the action of ſpirits; by means of the former all things tend to reſt, while motion proceeds from the latter principle. This ſyſtem was attacked by the Abbé de St. Pierre, and the diſpute was carried on between them for ſome time with a conſiderable degree of vivacity. His ſecond work was a conciſe ſyſtem of univerſal mathematics, in one volume quarto, which met with general applauſe, and procured him an admiſſion into the Royal Society at London. In the courſe of his purſuits he had diſcovered a certain analogy between the laws of colours and ſound. Upon this principle he proceeded to conſtruct an inſtrument called by him the Clavecin Oculaire, which by a proper mixture and juſt ſucceſſion of the different colours, ſhould be the means of exciting in the mind of the ſpectator a pleaſure ſimilar to that derived from harmony. This attempt, viſionary as it was, produced ſome uſeful diſcoveries. The other writings of Caſtel are of little importance, and are chiefly contained in the Memoires de Trevoux. His ſtyle is lively and full of affected refinements, but deſultory and incorrect. He died in the year 1757, aged ſixty-three.

accom-

accompanyment; and that the execution of this contrivance was as ſimple and infallible as the plan of it was wonderful; and that it is in reality a ſet of muſical integers ready to be connected into a body.

The facility of this practice appearing at firſt ſuſpicious, Pere Caſtel ſays he took the liberty of oppoſing it to the author as an objection to his ſcheme, comparing it to the German organ, which being turned by the moſt unſkilful perſon, will nevertheleſs make excellent muſic. He alſo compared it in his own mind with an invention of Johannes Trithemius, abbat of Spanheim, who flouriſhed about the year 1490, and wrote a treatiſe entitled Steganographia, the third book whereof profeſſes to teach a man ignorant of letters, only knowing his mother-tongue, in the ſpace of two hours to read, and underſtand Latin, and write it ornately and eloquently *. But Caſtel ſays he thinks that in neither inſtance the compariſon will hold; and finally recommends the Guida Armonica to the ſtudents in muſic in the following terms:

'Mr. Geminiani's book is then a uſeful work, and that even to 'the maſters themſelves, ſince it contains all the muſical paſſages, 'whether regular, or of the claſs of licences and exceptions, that 'may be, or have already been employed by the greateſt maſters, 'with guides and references that ſerve to link them together in all 'the various manners in which they can be connected. In a word, 'it is a muſical manual, a library, a repertory; a kind of dictionary, 'though not an alphabetical one, in which is always to be found a 'muſical phraſe or periphraſis fit to be adapted, even with elegance 'and variety, to any other already formed. By it we are enabled 'to determine whether a phraſe, a paſſage, a ſucceſſion of harmony, 'a certain progreſſion of modulation, which the compoſer is deſirous 'of taking, be regular and allowable or not; whether it has its 'proper arithmetical figures, or is preceded by, and followed with, 'proper conſonances; in ſhort, what are the moſt eligible and ele-'gant modes of paſſage from one ſeries or compages of ſounds to

* The Steganographia was condemned to the flames by the elector palatine Frederic II. This notable art is deſcribed by Trithemius himſelf, in an epiſtle to Arnoldus Boſtius, in theſe words: 'Tertius liber docet artem, per quam poſſum hominem idiotam, ſcientem 'tantum linguam maternam, qui nunquam novit verbum Latini ſermonis, in duabus horis 'docere, ſcribere, legere et intelligere Latinum ſatis ornatè et diſertè, quantumcunque 'voluerit, ita ut quicunque viderint ejus literas laudent verba, intelligant Latina com-'poſita.'

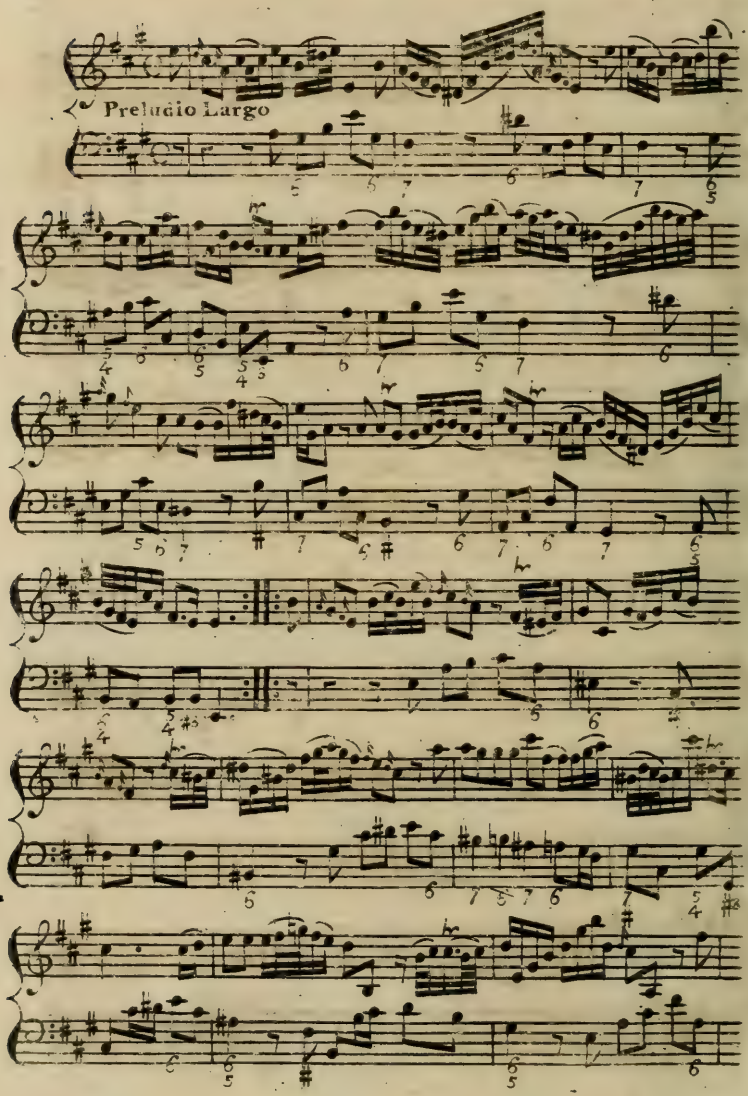
'another,

'another, and of returning again to thoſe from which the deviation 'was made.'

Caſtel's diſſertation is throughout an eulogium on the Guida Armonica; he was well ſkilled in muſic, but by no means a competent judge of muſical compoſition. Such as had made it their ſtudy, were unanimouſly of opinion that it contains very little that was not known before, and is beſides ſo very obſcure as to be of ſmall uſe to any one. The publication of the Guida Armonica was followed by that of a ſupplement, with examples ſhewing its uſe*.

Of his performance it is very difficult to convey an idea, there being no maſter of the violin at this day living, with whom he can with any propriety be compared, Jackſon excepted, who poſſeſſes many of his excellencies, but never came near him in point of tone. It muſt therefore ſuffice to ſay that he had none of the fire and ſpirit of the modern violiniſts, but that all the graces and elegancies of melody, all the powers that can engage attention, or that render the paſſions of the hearer ſubſervient to the will of the artiſt, were united in his performance. The following ſolo of Corelli, written as Geminiani uſed to play it, and copied from a manuſcript in his own hand-writing, is here inſerted as the beſt ſpecimen that can be given of the ſtyle and manner of his performance.

* In the year 1760, GIORGIO ANTONIOTTO, an Italian muſician, who had reſided many years in London, publiſhed, in a thin folio volume, a work entitled 'L'Arte Armonica, or a Treatiſe on the compoſition of Muſic, originally written in Italian, and 'tranſlated under the eye of the author into Engliſh.' This, in the opinion of ſome very good judges, is a work of merit.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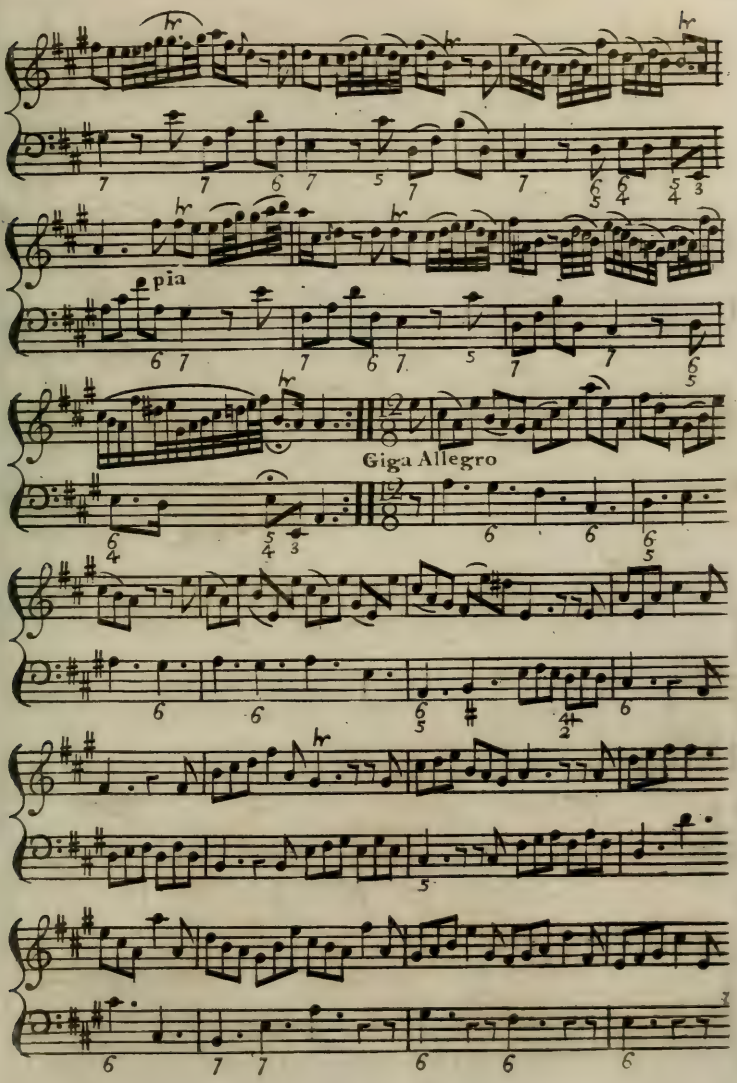
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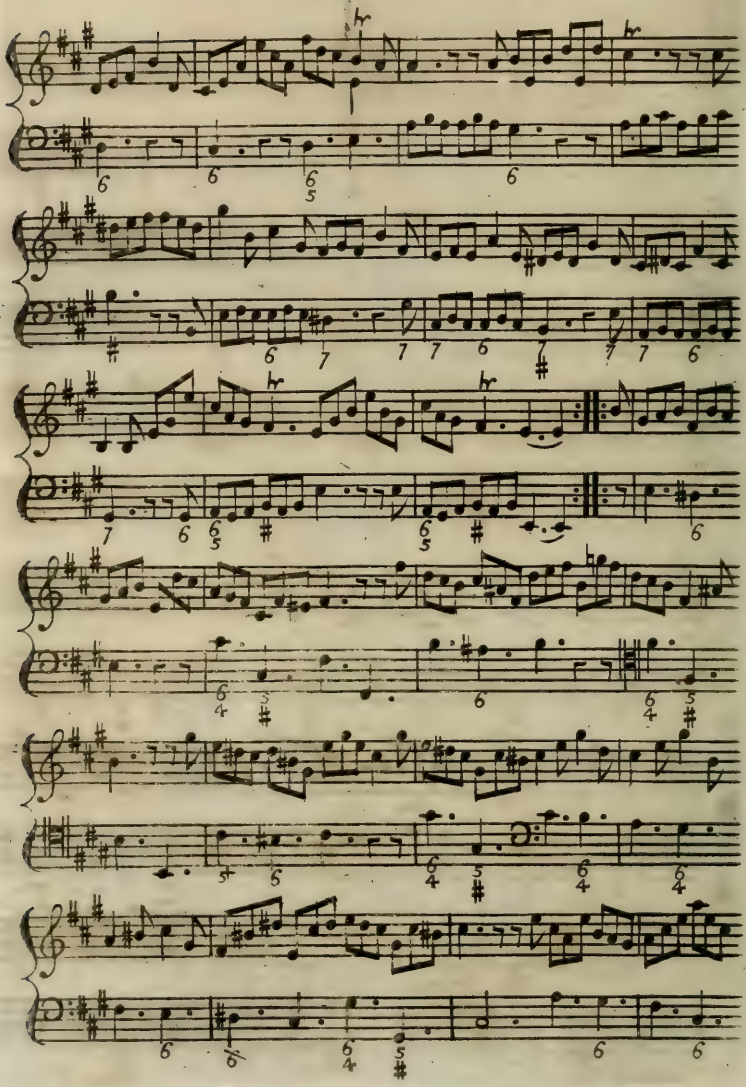

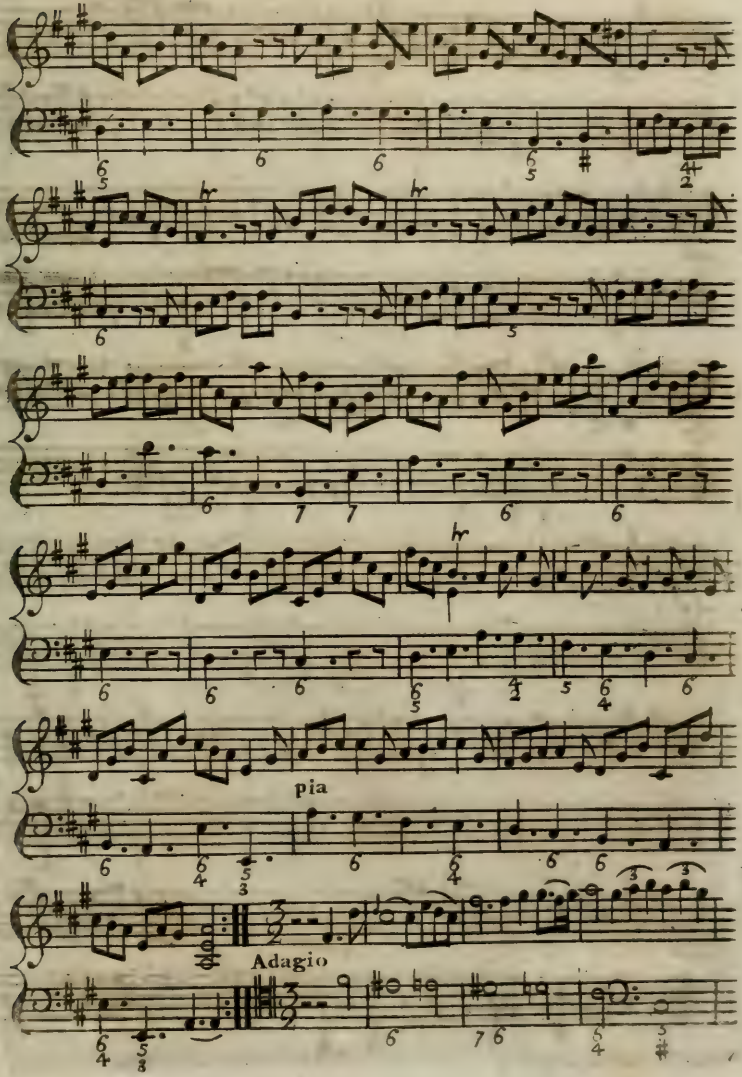
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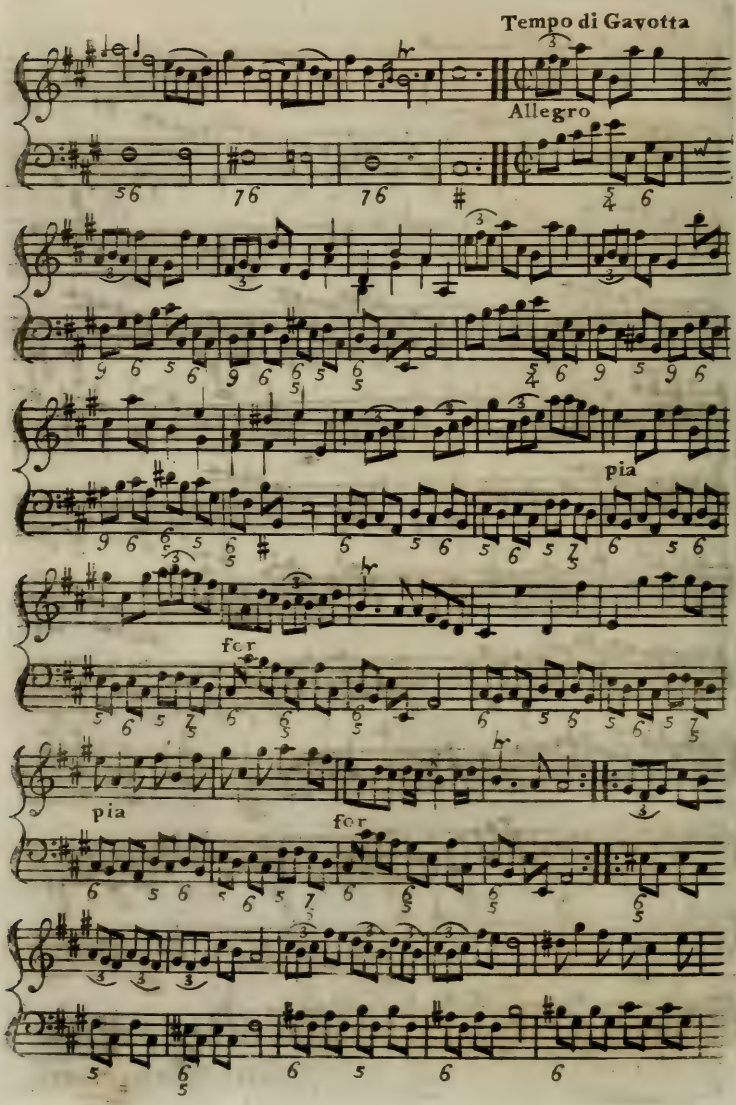
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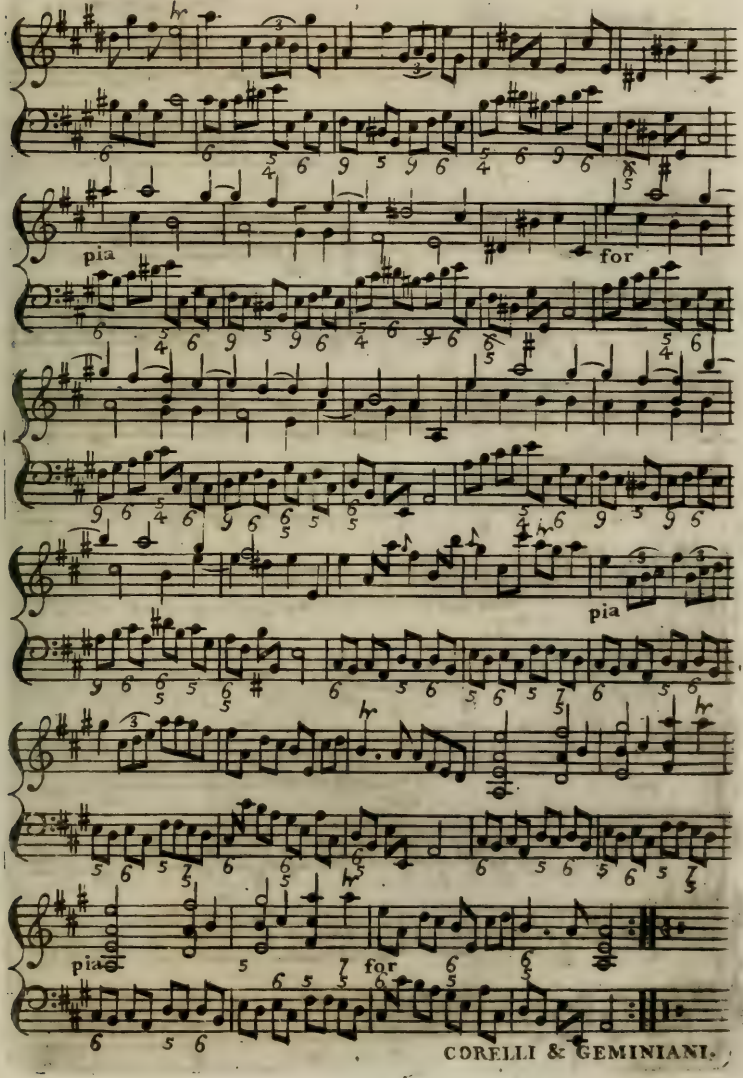
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CHAP. X.

THE old muſicians who were living at the time when Geminiani publiſhed his Guida Armonica, ſtood aghaſt at the licences which it allowed, and predicted little leſs from the work than the utter ruin of the muſical ſcience. Not chooſing to deviate from the good and wholeſome rules which they had been taught in choirs, and had extracted from the compoſitions of thoſe who were looked on as the claſſics in harmony, they ſhook their heads, and hung their harps upon the willows. Pepuſch had little at heart but the welfare of his favourite academy, and the inveſtigation of the ancient Rythmus; and for this and the like ſtudies a favourable opportunity had preſented itſelf in the year 1737, by a vacancy in the place of organiſt of the Charter-houſe, occaſioned by the death of Mr. Thomas Love. The ducheſs of Leeds had been his ſcholar, and at her recommendation he was elected. To apartments aſſigned him in this venerable manſion, the Doctor, together with his wife, retired. In the year 1739 the place of Greſham profeſſor of muſic becoming vacant, he ſolicited to ſucceed to it; but finding that his being a married man was a diſqualification, he forbore offering himſelf as a candidate, and one Mr. Thomas Brome was elected *.

* The right of electing the Greſham muſic profeſſor is in the mayor and commonalty and citizens of London, and it is curious to reflect on their conduct in the execution of this truſt. The firſt profeſſor, Dr. Bull, was a man eminent in his faculty, but, out of thirteen perſons his ſucceſſors, only two had the leaſt pretence to ſkill in the ſcience. Dr. Robert Shippen, principal of Brazen noſe college, and rector of Whitechapel, was profeſſor for ſome time, till he reſigned in favour of his brother Edward, a phyſician, who was elected in his room; and both the brothers made no ſecret of declaring that they underſtood not a note of muſic. Concerning the election of Dr. Robert Shippen there goes the following ſtory. His competitor it ſeems was a perſon every way qualified for the place: It happened ſome time after his diſappointment that the place of aſtronomy profeſſor became vacant, and the electors, conſcious of the injury they had done him in rejecting his application for the muſic profeſſorſhip, determined to repair it, and accordingly made him an offer of the aſtronomy lecture: But he aſſigned his reaſons for declining it in a bitter ſarcaſm: 'Gentlemen,' ſays he, 'I am much obliged to you for your 'offer, but I cannot conſiſtent either with my conſcience or my reputation accept it, for I 'underſtand aſtronomy as little as Dr. Shippen does muſic.' The other perſons whoſe names appear in the liſt of profeſſors, were men who had received an academical education, and might be ſuppoſed able to compoſe a lecture on muſic fit to be heard; but thoſe who have of late years been elected to the office, grounded their pretenſions ſolely on their being freemen of London; the laſt profeſſor was a barber, and the predeceſſor of him an engraver; hopeful teachers of a liberal ſcience!

About

About the year 1740 the Doctor's wife died, and he having before loſt his ſon, an only child, had ſcarce any ſource of delight left, other than the proſecution of his ſtudies, and the teaching a few favourite pupils, who attended him at his apartments. Here he drew up that account of the ancient genera which was red before the Royal Society, and is publiſhed in the Philoſophical Tranſactions for the months of October, November, and December, in the year 1746, the ſubſtance whereof is given in the firſt volume of this work; and ſoon after the publication thereof he was elected a fellow of the Royal Society. During his reſidence in the Charter-houſe, notwithſtanding his advanced age, he proſecuted his ſtudies with unwearied application: His evening amuſements were the game of cheſs, and the converſation of a few ſelect friends, of whom Mr. John Immyns, the luteniſt, mentioned in a preceding page; Mr. Travers, one of the organiſts of the royal chapel, and alſo organiſt of St. Paul, Covent-Garden; and Mr. Ephraim Kelner, of the band at Drury-lane theatre, were the moſt intimate. To the latter two of theſe perſons the Doctor had ſome obligations; and ſhortly before his death he made a diſpoſition which entitled them to his effects, and particularly his valuable library, whenever it ſhould happen. He died in the month of July, in the year 1752, and was buried in the chapel of the Charter-houſe. By a voluntary ſubſcription of ſome of his friends, a tablet was erected near the place of his interment, on which is the following memorial of him:

Near this Place lye the Remains
of
JOHN CHRISTOPHER PEPUSCH
Doctor of Muſic in the Univerſity of Oxford.
He was born at Berlin,
And reſided at LONDON, highly eſteemed above Fifty Years,
Diſtinguiſhed as a moſt learned Maſter
And Patron of his Profeſſion.
In the Year 1737 he retired to the private Employment
of
ORGANIST to this Houſe
Where he departed this life,
July 20, 1752, Aged 85.

The Academy of Ancient Music, eſtabliſhed in 1710,
Of which he was one of the Original Founders,
And to which he bequeathed a valuable Collection of Muſic,
In grateful Reſpect to his Memory
Cauſed this monument to be erected,
1767.

The hiſtory of his library, which contained in it the moſt valuable treatiſes on muſic in various languages that are any where extant, either in manuſcript or in print; as alſo a noble collection of muſical compoſitions, is attended with ſome ſingular circumſtances. Immediately upon his deceaſe, in virtue of the diſpoſition which he had previouſly made of his effects, Travers and Kelner took poſſeſſion of them, and divided his library into moieties. Travers ſurvived the Doctor but a ſhort time, and his part of it came to the hands of his repreſentative, an old woman; and after that to a perſon, who dying, it was ſold by auction in July, 1766, and produced a very inconſiderable ſum of money. Kelner, who had long aſſiſted the Doctor as his amanuenſis, was a man of learning, and a ſound muſician. He lodged in a houſe in Martlet-court in Ruſſel-ſtreet, Covent-Garden; having no relations, he gave a man named Cooper, who had been his copyiſt, and had done him many good offices, reaſon to hope for a ſhare of the little he ſhould leave at his deceaſe; but, dying without making any written diſpoſition of his effects, the woman of the houſe in which they were, laid hands on his inſtruments, books, and manuſcripts, and inſiſted on keeping them as ſhe had the poſſeſſion, and there was no legatee or repreſentative to claim them. It was in vain for Cooper to urge the friendly intention of Kelner to him, or, which was the truth, that he had aſſiſted him with money at ſundry times, and was therefore a creditor: The right of poſſeſſion, and the vulgar maxim that it is eleven points of the law, was inſiſted on, and his claim ſet at defiance. The man upon this felt his ſpirit riſe, and, taking the advice of a lawyer, applied for and obtained letters of adminiſtration as a creditor of the deceaſed; commenced a ſuit in Chancery againſt the woman, and in a few days time got into his poſſeſſion the books and manuſcripts to the amount of two cart loads; part of which were diſpoſed of by private contract; the reſt were ſold by auction at Paterſons's in Eſſex-ſtreet, on Saturday the twenty-ſixth of March, 1763. In this ſale were two very curious articles, the

the one an Antiphonary, which, by a memorandum in an outer leaf of it, appeared to have been found, with almoſt a cargo of Romiſh ſervice-books, on board a Spaniſh man of war, taken at the defeat of the Armada in 1588; the other a manuſcript very richly bound, that formerly was queen Elizabeth's, moſt probably written for her own practice, in a fine character, and containing a collection of leſſons by Dr. Bull; the book had been pretty well thumbed by Signora Margarita, who had for many years played out of it, but was otherwiſe in good preſervation.

The manuſcript papers of the Doctor, that is to ſay, his ſtudies for a long courſe of years, came to the hands of the author of this work, who is ſorry to ſay, that, after a very careful ſelection and diligent peruſal of them, they appear to contain hardly any thing that can tend to the improvement of muſic, or the gratification of public curioſity. The Doctor for many years before his deceaſe, from a perſuaſion, which ſeems to have been uppermoſt in his mind, that part of the ſcience had been loſt *, had endeavoured to recover the ancient genera; and it appears by a paſſage in his diary above-mentioned, that he was upon that purſuit while on his viſit to lord Paiſley; but we ſee the whole of what he was able to effect towards it in his letter on that ſubject printed in the Philoſophical Tranſactions. Towards the end of his life he had adopted the ſilly notions of Iſaac Voſſius reſpecting the rythmus, and endeavoured to introduce into muſic ſomewhat that ſhould correſpond with the practice of the ancients; but in this too he failed, for out of a vaſt number of eſſays which appear in his own hand-writing, nothing concluſive or ſatisfactory is deducible. The ſame may in a great meaſure be ſaid of his numerous arithmetical calculations of ratios, of which he appears to have been too fond: Had he conſidered how little Salinas, Merſennus, Kircher, and Dr. Wallis have left unſaid on this part of muſical ſcience, he might poſſibly have turned his thoughts another way.

At the time when Pepuſch came to ſettle in England, he found the practice of muſic in a very low ſtate; very few but profeſſors being able to play in concert: With a view to the improvement of it he publiſhed twenty-four airs for two violins in all the varieties

* Vide Treatiſe on Harmony, firſt edit, page 24.

of meaſure that muſic is capable of: Theſe ſeem to be but an introduction to Corelli's Sonatas, which were then deemed much too hard to be put into the hands of learners. To aſſiſt the ſtudents in muſic he publiſhed the Sonatas and Concertos of Corelli in ſcore *.

Pepuſch was a voluminous compoſer, as appears by the Catalogue of Roger and Le Cene. Little of his muſic is printed in England; the Airs abovementioned, twenty-four Solos for a violin and a baſs, two collections of Cantatas, and a few ſongs, are all that we know of. His manuſcript compoſitions to a great number he directed to be given to the Academy of ancient Muſic, and they remain in the library of that ſociety. He was a learned, but a dry compoſer, and was apparently deficient in the powers of invention. His cantata 'See from the ſilent grove,' is the only one of all he ever publiſhed that has any pretence to elegance. Of his manuſcript compoſitions we know of only one that riſes above mediocrity, viz. 'Rejoice in the Lord O ye righteous,' a full anthem, and in this all the various excellencies of harmony and melody are united.

The conteſts, which had long divided the votaries of harmony into factions, had in ſome meaſure ſubſided upon the retreat of Cuzzoni and the departure of Bononcini; but the ill ſucceſs of the opera after the diſſolution of the Royal Academy, and the ſhipwreck of ſome fortunes engaged in the ſupport of it, induced the people to turn their eyes towards Mr. Handel, and to look on him as the only perſon from whom, in the way of muſical performance, they were to expect any ſolid and rational entertainment. Greene was ſenſible of this; and there being in England no competitor of Mr. Handel to whom he could attach himſelf, he purſued his own track, and endeavoured as a cathedral muſician to exalt his character to the utmoſt. With this view he publiſhed in ſcore forty anthems, in a ſtyle of compoſition that furniſhes occaſion for ſome remarks. But firſt it is to be noted that the original formation of the church ſtyle, as applied to the Engliſh reformed ſervice, was immediately conſequent on the eſtabliſhment of the firſt liturgy of Edward VI. and in the compoſitions of Marbeck, Tallis, Bird, Fairfax, Taverner, Shepherd, Redford, and many others, we have the cleareſt evidence that the whole of our reformed church muſical ſervice was borrowed from

* In the title-page they are expreſsly ſaid to be for the improvement of Practitioners in Concert.

that

that which was in uſe in the age immediately preceding the above-mentioned eſtabliſhment. To ſpeak more fully to the purpoſe, the book of Common Prayer noted, is formed on the model of the Roman ritual; and the ſervices and anthems of the authors above named anſwer to thoſe motets which then were, and at this day are uſed in the Romiſh ſervice. This latter is ſo preciſely the fact, that moſt of the muſic to the Engliſh anthems which bear the name of Tallis and Bird, will upon compariſon be found to have been originally ſet to Latin words in the form of motets, and compoſed by them for the ſervice of the chapel of Hen. VIII. and Mary; but upon the final ſettlement of the liturgy at the beginning of queen Elizabeth's reign, the authors thought they could not do better than to adapt the ſame muſic to Engliſh words, and accordingly theſe compoſitions now bear the form of anthems.

The ſtyle of theſe great men was adopted by Tye, Bull, Morley, Gibbons, and Tomkins, and continued to be the ſtandard of church-muſic till the Reſtoration, when the king, who, during his abode in France, had entertained a liking for the muſic of that country, ſignified a deſire that that of his chapel might partake of the imaginary excellencies of the French muſic as much as poſſible *. The chapel compoſers, though they had no mind to take the French for their maſters, relaxed ſomewhat of the ancient ſeverity of church compoſition, and in the anthems of Humphrey, Blow, Purcell, Wiſe, Weldon, and moſt others, we find a richer vein of melody than in thoſe of their predeceſſors, but no ſuch reſemblance of the French church-muſic as the king wiſhed for. Moſt men were of opinion that by this union of melody and harmony our church-muſic was carried to its utmoſt degree of perfection; and conſequently that in any future variations, the loſs on one hand would be equal to the gain on the other. But Greene, who had carefully attended to all thoſe refinements in melody which the opera had introduced, was of opinion that they led to a farther improvement of our church-muſic; accordingly he formed a ſtyle, neat and elegant it is true, but greatly deficient in that dignity and ſolemnity which are eſſential in compoſitions for

* Charles II. was but little acquainted with the Engliſh church-muſic, and it is probable that upon his return to England he might conceive a diſlike of it. Lock ſet the muſic for his public entry, and Capt. Cooke that for his coronation, as Sir Richard Baker aſſerts: The latter was but a dry compoſer.

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the church. And this we may call the third, and at preſent the laſt, improved ſtyle of cathedral muſic.

The other works of Greene are ſingle ſongs to a great number, a few Cantatas, Canons, and Catches, publiſhed in ſeparate and detached collections; Overtures to his dramatic paſtorals, mentioned in a preceding page, and to other of his compoſitions; the Amoretti of Spenſer, that is to ſay, certain Sonnets ſelected from the work ſo called; and a collection of leſſons for the harpſichord.

Greene was a man of underſtanding, and in the exerciſe of his profeſſion was careful to form connections of the beſt kind: By his perſonal civilities to Mrs. Anaſtaſia Robinſon, he ſo recommended himſelf to her, that when ſhe became counteſs of Peterborough ſhe procured for him the places of organiſt and compoſer to the royal chapel in the room of Dr. Croft.

His wife was a young woman of the name of Dillingham; ſhe, together with her ſiſter, who was married to the Rev. Mr. George Carleton, ſubdean of the royal chapel*, kept a milliner's ſhop in Paternoſter-row, and had about five hundred pounds when Greene married her. He had but little beſides to begin the world with, nevertheleſs, by induſtry and œconomy he was enabled to bring up a family of children, and make conſiderable ſavings. His uncle, Serjeant Greene, was a ſingle man, and left a natural ſon of the name of John, who was bred to the bar, and was for ſome years ſteward of the manor of Hackney; the Serjeant had by his will deviſed to him an eſtate in Eſſex of about ſeven hundred pounds a year, called Bois-Hall. This perſon died about the year 1750, having left by his will to Dr. Greene the whole of his eſtate.

In the ſtate of affluence to which Dr. Greene was raiſed by this event, he meditated on the corruptions of our church-muſic, occaſioned by the multiplication of copies, and the ignorance and careleſſneſs of tranſcribers; and reſolved to correct, and alſo ſecure it againſt ſuch injuries for the future; accordingly he began with collating a great number of copies of ſervices and anthems, and reducing them into ſcore. By the year 1755, he had made a conſiderable progreſs in the work; but his health failing him, he made his will, and remitted the farther proſecution of it to one that had been his diſciple, his friend Dr. William Boyce, who, in a manner worthy

* Theſe two ſiſters were couſins of the wife of Mr. Charles King, almoner of St. Paul's, and ſhe was a ſiſter of Jerry Clark.

of

of himſelf, completed the work, and thereby gave to the public a collection that has not its fellow in the world. Dr. Greene died on the firſt day of September, 1755, leaving behind him only one child, a daughter, married to the Rev. Dr. Michael Feſting, rector of Wyke Regis, in the county of Dorſet, and a ſon of Mr. Michael Chriſtian Feſting, an eminent compoſer for the violin, and performer on that inſtrument, mentioned in a preceding chapter of this volume.

John Travers received his education in muſic in the chapel of St. George at Windſor; and, being a favourite boy of Dr. Henry Godolphin, dean of St. Paul's, and provoſt of Eton college, was by him put apprentice to Greene; and about the year 1725 became organiſt of St. Paul's church, Covent-Garden, and after that of Fulham. Upon the deceaſe of Jonathan Martin in 1737, Travers was appointed organiſt of the royal chapel; ſoon after which, upon ſome diſguſt, he quitted his place at Fulham. Travers was a ſound muſician; he commenced an early acquaintance with Dr. Pepuſch, and received ſome aſſiſtance from him in the courſe of his ſtudies, which by a ſedulous application he was very careful to improve. In the chapel books are ſundry anthems of his compoſition; but as a compoſer he is beſt known to the world by eighteen Canzonets, being verſes and ſongs chiefly taken from the poſthumous works of Prior, which he ſet for two and three voices, in a ſtyle as elegant as it is original. Beſides theſe he publiſhed the whole book of Pſalms for one, two, three, four, and five voices, with a thorough-baſs for the harpſichord. He died in the year 1758, and as organiſt of the royal chapel was ſucceeded by Dr. William Boyce.

We are now arrived at that which may be conſidered as the laſt period of Mr. Handel's life, commencing at that happy conjunction of events, which left him without a competitor, and diſpoſed the public to receive with the utmoſt approbation whatever he ſhould in future produce for their entertainment.

The oratorio of Sampſon, performed in 1743, was followed in the ſucceeding year by Semele, written by Mr. Congreve, which, though not a ſacred compoſition, but an opera founded on a poetical fiction, was ſuffered to be performed in that ſeaſon, during which theatrical repreſentations are forbidden. He had now given a permanent direction to his ſtudies, and compoſed in ſucceſſion the entertainments of Suſanna, Belſhazzar, Hercules, the Occaſional Oratorio,

rio, Judas Maccabæus, Joſeph, Alexander Balus, Joſhua, Solomon, Theodora *, the Choice of Hercules, Jephtha, and an entertainment called the Triumph of Time and Truth †, moſt of which were received with general applauſe. In theſe he took an ample ſcope for the exerciſe of that which was his greateſt talent, the ſublime in muſic, and this he diſplayed to the aſtoniſhment of every one in the choruſſes to theſe entertainments.

In the beginning of the year 1751 he was alarmed by a diſorder in his eyes, which, upon conſulting with the ſurgeons, he was told was an incipient Gutta ſerena. From the moment this opinion of his caſe was communicated to him, his ſpirits forſook him; and that fortitude which had ſupported him under afflictions of another kind, deſerted him in this, ſcarce leaving him patience to wait for that criſis of his diſorder in which he might hope for relief. He had been prepared to expect a total privation of the ſenſe of ſeeing, yet with hopes that it might prove only temporary, and that by the help of manual operation he might be reſtored to ſight. He therefore, when the loſs of it was confirmed, the more readily ſubmitted to the hand of Mr. Samuel Sharp, of Guy's hoſpital; but the repeated attempts to relieve him were fruitleſs, and he was given to expect that a freedom from pain in the viſual organs was all that he had to hope, for the remainder of his days. In this forlorn ſtate, reflecting on his inability to conduct his entertainments, he called to his aid Mr. Smith, a ſon of him who had for many years been his copyiſt and faithful friend; and with this aſſiſtance oratorios continued to be performed even to that Lent ſeaſon in which he died, and this with no other abatement in his own performance than the accompanyment by the harpſichord; the rich vein of his fancy ever ſupplying him with ſubjects for extempore voluntaries on the organ, and his hand retaining the power of executing whatever his invention ſuggeſted.

The loſs of his ſight, and the proſpect of his approaching diſſolution, wrought a great change in his temper and general behaviour. He was a man of blameleſs morals, and throughout his life manifeſted a deep ſenſe of religion. In converſation he would frequently de-

* Founded on the ſtory of the martyrdom of Theodora and Didymus, related by Mr. Boyle in a little book with that title.

† Moſtly taken from Il Trionfo del Tempo, compoſed by Handel at Rome, and there performed.

clare

clare the pleaſure he felt in ſetting the Scriptures to muſic; and how much the contemplating the many ſublime paſſages in the Pſalms had contributed to his edification; and now that he found himſelf near his end, theſe ſentiments were improved into ſolid and rational piety, attended with a calm and even temper of mind. For the laſt two or three years of his life he was uſed to attend divine ſervice in his own pariſh church of St. George, Hanover-ſquare, where, during the prayers, the eyes that at this inſtant are employed in a faint portrait of his excellencies, have ſeen him on his knees, expreſſing by his looks and geſticulations the utmoſt fervour of devotion.

Towards the beginning of the year 1758 he began to find himſelf decline apace; and that general debility which was coming on him was rendered ſtill more alarming by a total loſs of appetite. When that ſymptom appeared he conſidered his recovery as hopeleſs, and, reſigning himſelf to his fate, expired on the fourteenth day of April, 1759. He was buried in Weſtminſter-abbey, the dean, Dr. Pearce, biſhop of Rocheſter, aſſiſted by the choir, performing the funeral ſolemnity. Over the place of his interment is a monument, deſigned and executed by Roubiliac, repreſenting him at full length, in an erect poſture, with a muſic paper in his hand, inſcribed 'I know that my Redeemer liveth,' with the notes to which thoſe words are ſet in his Meſſiah. He died worth about twenty thouſand pounds, almoſt the whole whereof he bequeathed to his relations abroad.

Such as were but little acquainted with Handel are unable to characterize him otherwiſe than by his excellencies in his art, and certain foibles in his behaviour, which he was never ſtudious to conceal: Accordingly we are told that he had a great appetite, and that when he was provoked he would break out into profane expreſſions. Theſe are facts that cannot be denied; but there are ſundry particulars that tend to mark his character but little known, and which may poſſibly be remembered, when thoſe that ſerve only to ſhew that he was ſubject to human paſſions are forgotten. In his religion he was of the Lutheran profeſſion; in which he was not ſuch a bigot as to decline a general conformity with that of the country which he had choſen for his reſidence; at the ſame time that he entertained very ſerious notions touching its importance. Theſe he would frequently expreſs in his remarks on the conſtitution of the Engliſh govern-

ment; and he would often ſpeak of it as one of the great felicities of his life that he was ſettled in a country where no man ſuffers any moleſtation or inconvenience on account of his religious principles.

His attainments in literature cannot be ſuppoſed to have been very great, ſeeing that the ſtudies of his profeſſion abſorbed him; and the prodigious number of his compoſitions will account for a much greater portion of time than any man could well be ſuppoſed able to ſpare from ſleep and the neceſſary recruits of nature; and yet he was well acquainted with the Latin and Italian languages; the latter he had rendered ſo familiar to him, that few natives ſeemed to underſtand it better. Of the Engliſh alſo he had ſuch a degree of knowledge, as to be ſuſceptible of the beauties of our beſt poets; ſo that in the multiplicity of his compoſitions to Engliſh words, he very ſeldom ſtood in need of aſſiſtance in the explanation of a paſſage for the purpoſe of ſuiting the ſenſe with correſpondent ſounds. The ſtyle of his diſcourſe was very ſingular; he pronounced the Engliſh as the Germans do, but his phraſe was exotic, and partook of the idiom of the different countries in which he had reſided, a circumſtance that rendered his converſation exceedingly entertaining *.

The courſe of his life was regular and uniform. For ſome years after his arrival in England his time was divided between ſtudy and practice, that is to ſay, in compoſing for the opera, and in conducting concerts at the duke of Rutland's, the earl of Burlington's, and the houſes of others of the nobility who were patrons of muſic, and his friends. There were alſo frequent concerts for the royal family at

* Among other particulars in his character, that rendered his converſation very pleaſing, one was a talent that enabled him to tell a ſtory with all the circumſtances that tend to enliven it. Being one Sunday at court, he was ſeen engaged with the late Dr. Thomas, biſhop of Peterborough, and afterwards of Lincoln: Their diſcourſe was in the German language; and as ſoon as it was over, and they were parted, a friend of Mr. Handel went up to him, and remarked on the facility with which the biſhop ſpoke High Dutch; upon which Mr. Handel anſwered, that, having been chaplain to the Engliſh factory at Hamburg, he had made himſelf maſter of it; and that therefore whenever the king went to viſit his German dominions, he choſe that Dr. Thomas ſhould attend him thither; and this, ſays Mr. Handel, brings to my mind a pleaſant ſtory, which I will now tell you, and accordingly he related it to this effect. In one of the king's viſits to Hanover, the Doctor walking upon deck, a ſquall of wind blew his hat overboard; this loſs made ſome diverſion among the ſailors, and the rumour of it coming to the king's ears, he, the next time they met, affected to condole him upon it; upon which the Doctor ſeemed to make light of the accident, by remarking that it was in his majeſty's power to repair the loſs of his hat by a covering for the head of another kind. The king conceiving that he meant a mitre, anſwered him only with a ſmile; but ſoon after his return to England nominated him to the vacant ſee of Peterborough.

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the queen's library in the Green-Park, in which the princeſs royal, the duke of Rutland, lord Cowper, and other perſons of diſtinction performed; of theſe Handel had the direction *. As theſe connections diſſolved, he gradually retreated into a ſtate of privacy and retirement, and ſhewed no ſolicitude to form new ones. His dwelling was on the ſouth ſide of Brooke-ſtreet, near Hanover-ſquare, in a houſe now in the occupation of Sir James Wright, four doors from Bond-ſtreet, and two from the paſſage to the ſtable-yard. His ſtated income was ſix hundred pounds a year, ariſing from penſions; that is to ſay, one of two hundred pounds, granted him by queen Anne, another of two hundred pounds granted by Geo. I. and another of the ſame amount, for teaching the princeſſes. The reſt was precarious; for ſome time it depended upon his engagements with the directors of the Academy, and afterwards upon the profits ariſing from the muſical performances carried on by him on his own account. However he had at all times the prudence to regulate his expence by his income. At the time of his conteſt with the nobility he had ten thouſand pounds in the funds, and of this he ſold out the laſt ſhilling, and lived upon his penſions, which, by an intereſt that he had with the miniſter, were punctually paid him. Some years after, when he found himſelf in a ſtate of affluence, and the produce of his oratorios amounted to more than two thouſand pounds a ſeaſon, he continued his wonted courſe of living, which was equally diſtant from the extremes of parſimony and profuſion. In the latter part of his life he forbore yielding to a temptation, which few in ſuch circumſtances as he was then in would, in theſe times be able to reſiſt, that of keeping a carriage. Indeed, when his ſight failed him, he was neceſſitated occaſionally to hire a chariot and horſes, eſpecially in his viſits to the city for the purpoſe of inveſting his money, which he conſtantly diſpoſed of at the end of the Lent ſeaſon, under the direction of Mr. Gael Morris, a broker of the firſt eminence, whom he uſed to meet and confer with at Garraway's or Batſon's coffee-houſe.

His ſocial affections were not very ſtrong; and to this it may be imputed that he ſpent his whole life in a ſtate of celibacy; that he

* It is here to be remarked that the king, the queen, and the princeſſes were the conſtant patrons of Handel: At the breaking up of the Royal Academy, they continued to favour him, but the prince of Wales took part with the nobility.

had no female attachment of another kind may be aſcribed to a better reaſon. His intimate friends were but few; thoſe that ſeemed to poſſeſs moſt of his confidence were Goupy, the painter, and one Hunter, a ſcarlet-dyer at Old Ford, near Bow, who pretended a taſte for muſic, and at a great expence had copies made for him of all the muſic of Handel that he could procure. He had others in the city; but he ſeemed to think that the honour of his acquaintance was a reward ſufficient for the kindneſs they expreſſed for him.

A temper and conduct like this, was in every view of it favourable to his purſuits; no impertinent viſits, no idle engagements to card parties, or other expedients to kill time, were ſuffered to interrupt the courſe of his ſtudies. His invention was for ever teeming with new ideas, and his impatience to be delivered of them kept him cloſely employed. He had a favourite Rucker harpſichord, the keys whereof, by inceſſant practice, were hollowed like the bowl of a ſpoon. He wrote very faſt, but with a degree of impatience proportioned to the eagerneſs that poſſeſſes men of genius, of ſeeing their conceptions reduced into form. And here it may not be impertinent to obſerve, what every perſon converſant in his works will be inclined to believe, viz. that his ſtyle was original and ſelf-formed; and were evidence of the fact wanting, it is capable of proof by his own teſtimony, for in a converſation with a very intelligent perſon now living, on the courſe of his ſtudies, Mr. Handel declared that, after he became maſter of the rudiments of his art, he forbore to ſtudy the works of others, and ever made it a rule to follow the ſuggeſtions of his own fancy.

Like many others of his profeſſion, he had a great love for painting; and, till his ſight failed him, among the few amuſements he gave into, the going to view collections of pictures upon ſale was the chief.

He was in his perſon a large made and very portly man. His gait, which was ever ſauntering, was rather ungraceful, as it had in it ſomewhat of that rocking motion, which diſtinguiſhes thoſe whoſe legs are bowed. His features were finely marked, and the general caſt of his countenance placid, beſpeaking dignity attempered with benevolence, and every quality of the heart that has a tendency to beget confidence and inſure eſteem. Few of the pictures extant of him are to any tolerable degree likeneſſes, except one painted abroad, from

from a print whereof the engraving given of him in this volume is taken: In the print of him by Houbraken, the features are too prominent; and in the mezzotinto after Hudſon there is a harſhneſs of aſpect to which his countenance was a ſtranger; the moſt perfect reſemblance of him is the ſtatue on his monument, and in that the true lineaments of his face are apparent.

As to his performance on the organ, the powers of ſpeech are ſo limited, that it is almoſt a vain attempt to deſcribe it otherwiſe than by its effects. A fine and delicate touch, a volant finger, and a ready delivery of paſſages the moſt difficult, are the praiſe of inferior artiſts: they were not noticed in Handel, whoſe excellencies were of a far ſuperior kind; and his amazing command of the inſtrument, the fullneſs of his harmony, the grandeur and dignity of his ſtyle, the copiouſneſs of his imagination, and the fertility of his invention were qualities that abſorbed every inferior attainment. When he gave a concerto, his method in general was to introduce it with a voluntary movement on the diapaſons, which ſtole on the ear in a flow and ſolemn progreſſion; the harmony cloſe wrought, and as full as could poſſibly be expreſſed; the paſſages concatenated with ſtupendous art, the whole at the ſame time being perfectly intelligible, and carrying the appearance of great ſimplicity. This kind of prelude was ſucceeded by the concerto itſelf, which he executed with a degree of ſpirit and firmneſs that no one ever pretended to equal.

Such in general was the manner of his performance; but who ſhall deſcribe its effects on his enraptured auditory! Silence, the trueſt applauſe, ſucceeded the inſtant that he addreſſed himſelf to the inſtrument, and that ſo profound, that it checked reſpiration, and ſeemed to controul the functions of nature, while the magic of his touch kept the attention of his hearers awake only to thoſe enchanting ſounds to which it gave utterance.

Wonderful as it may ſeem, this command over the human paſſions is the known attribute of muſic; and by effects like theſe the poets have ever deſcribed it, always ſuppoſing in the hearers a mind ſuſceptible of its charms. But how are we to account for the influence of that harmony, of which we are now ſpeaking, on thoſe who, ſo far as regards muſic, may be ſaid to have no paſſions, no affections on which it could operate? In all theatrical repreſentations a part only of the audience are judges of the merit of what they ſee and hear,

hear, the reſt are drawn together by motives in which neither taſte nor judgment have any ſhare: And, with reſpect to muſic, it is notorious that the greater number of mankind are deſtitute, though not of hearing, yet of that ſenſe, which, ſuperadded to the hearing, renders us ſuſceptible of the harmony of muſical ſounds *; and in times when muſic was leſs faſhionable than it is now, many of both ſexes were ingenuous enough to confeſs that they wanted this ſenſe, by ſaying, 'I have no ear for muſic:' Perſons ſuch as theſe, who, had they been left to themſelves, would have interrupted the hearing of others by their talking, were by the performance of Handel not only charmed into ſilence, but were generally the loudeſt in their acclamations. This, though it could not be ſaid to be genuine applauſe, was a much ſtronger proof of the power of harmony, than the like effect on an audience compoſed only of judges and rational admirers of his art.

There ſeems to be no neceſſary connection between thoſe faculties that conſtitute a compoſer of muſic, and the powers of inſtrumental performance; on the contrary, the union of them in the ſame perſon, ſeems

* Swift remarks of poetry, eloquence, and muſic, that it is certain that very few have a taſte or judgment of the excellencies of the two former; and that if a man ſucceed in either, it is upon the authority of thoſe few judges that lend their taſte to the bulk of readers that have none of their own. And farther, that there are as few good judges in muſic, and that among thoſe that croud the operas, nine in ten go thither merely out of curioſity, faſhion, or affectation. Intelligencer, No 3, Faulkner's edition of Swift works, vol. I. page 278. To theſe obſervations we may add, that of all that profeſs to admire the works of our great dramatic poet, and who talk of nature as if they were privy to her ſecrets, and judges of her operations upon occaſions that do not preſent themſelves in a long courſe of life to one in a million, few can be ſuppoſed to have more than a general ſenſe of the author's meaning; the ſtyle of the dialogue being familiar only to thoſe who are well ſkilled in the Engliſh language; theſe people, in the phraſe of Swift, borrow the taſte of others, and applaud the ſentiment and the action as they are taught, being left to themſelves, they are inſenſible to all that paſſes, and ſecretly prefer a ballad opera to the nobleſt productions of genius.

As to muſic, there are inſtances of perſons who have entertained a love of the other polite arts, and yet have had no taſte for this; and of others with whom it was an object of averſion. Pope once expreſſed his ſentiments of muſic to a perſon now living in theſe words: 'My friend Dr. Arbuthnot ſpeaks ſtrongly of the effect that muſic has on 'his mind, and I believe him; but I own myſelf incapable of any pleaſure from it.' The author of a well-known law book, entitled 'The Office of an Executor' by Thomas Wentworth, but in fact written by Sir John Dodderidge, a judge of the court of King's Bench, temp. Jac. I. prefers a cry of hounds to any other muſic. Dr. Ralph Bathurſt is by Mr. Warton, in his life of him, page 201, ſaid to have had a ſtrong averſion to muſic; and among the peculiarities of the famous John Philip Barretier, it is in particular noted by Dr. Johnſon, in his life of that extraordinary young man, that he could not bear muſic.

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as extraordinary as if a poet ſhould be able to write a fine hand; nevertheleſs in the perſon of Handel all the perfections of the muſical art ſeemed to concenter. He had never been a maſter of the violin, and had diſcontinued the practice of it from the time he took to the harpſichord at Hamburg; yet, whenever he had a mind to try the effect of any of his compoſitions for that inſtrument, his manner of touching it was ſuch as the ableſt maſters would have been glad to imitate. But what is more extraordinary, without a voice he was an excellent ſinger of ſuch muſic as required more of the pathos of melody than a quick and voluble expreſſion. In a converſation with the author of this work he once gave a proof that a fine voice is not the principal requiſite in vocal performance; the diſcourſe was upon pſalmody, when Mr. Handel aſſerted that ſome of the fineſt melodies uſed in the German churches were compoſed by Luther, particularly that which in England is ſung to the hundredth pſalm, and another, which himſelf ſung at the time, and thereby gave occaſion to this remark. At a concert at the houſe of lady Rich he was prevailed on to ſing a ſlow ſong, which he did in ſuch a manner, that Farinelli, who was preſent, could hardly be perſuaded to ſing after him.

The works of Handel come next to be conſidered; they have been judiciouſly claſſed by the author of his life, publiſhed in 1760, but are ſo multifarious, that they elude all but general criticiſm. This may be remarked of his compoſitions, that the diſparity among them is no way to be accounted for but upon the ſuppoſition that he wrote to two ſorts of perſons, the judicious and the vulgar; and this ſolicitude to pleaſe both ſeems to have been pretty nearly equal: The former he meant to delight by ſuch airs as the following, viz. 'Cara 'Spoſa,' in Rinaldo, 'Ombra Cara,' in Radamiſtus, 'Affanni del 'penſier,' in Otho, 'Da tempeſte,' in Julius Cæſar, 'Di notte il Pel-'legrino,' in Richard I. and 'Spera ſi,' in Admetus *; and the latter to faſcinate by ſuch as 'Si caro,' in Admetus, 'See the conquering

* Of this air the late Mr. John Lockman relates the following ſtory, aſſuring his reader that himſelf was an eye-witneſs of it, viz. 'That being at the houſe of Mr Lee, a gentleman in Cheſhire, whoſe daughter was a very fine performer on the harpſichord, he ſaw a pigeon, which, whenever the young lady played this ſong, and this only, would fly from an adjacent dove-houſe to the window in the parlour, where ſhe ſat, and liſten to it with the moſt pleaſing emotions, and the inſtant the ſong was over would return to the dove-houſe. Some Reflexions concerning Operas, &c. prefixed to Roſelinda, a Muſical Drama by Mr. Lockman, 4to. 1740.

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'hero comes,' in Joſhua, 'Powerful Guardians,' and 'Come ever ſmil-
'ing Liberty,' in Judas Maccabæus, and very many others *.

At the ſame time that he laboured to pleaſe his hearers, he ſeems not to have been unmindful of his own gratification; and if it be ſaid, and of neceſſity it muſt be admitted, that many of his compoſitions were formed in haſte †, and without any attention to thoſe critical moments, in which the powers of genius are at their ſpring tide, it is no leſs true that there are others which muſt be ſuppoſed to have been produced under the influence of the ſtrongeſt enthuſiaſm, when the brighteſt illuminations irradiated his fancy, and he himſelf felt all that rapture which he meant to excite in others.

In the firſt and higheſt claſs of Handel's works no competent judge of their merits would heſitate to rank his firſt Te Deum, and the Jubilate, his coronation and other anthems, the Dettingen Te Deum, as it is called, and the choruſſes in his oratorios. In many of theſe compoſitions, eſpecially thoſe choruſſes in his anthems in which the praiſes of God are celebrated, the power of his harmony is beyond conception; there is one in the anthem 'O come let us ſing unto 'the Lord,' to the words 'Rejoice in the Lord O ye righteous,' in which nothing leſs is ſuggeſted to the imagination of the hearer than all the powers of the univerſe aſſociated in the worſhip of its creator. On the other hand, the muſic to thoſe paſſages in the Pſalms and in his Oratorios which breathe a ſpirit of humiliation and contrition, is

* Moſt of the ſongs in the opera of Ariadne are calculated to pleaſe the many; and for this deviation from his general conduct, Mr. Handel gave to one of his friends as a reaſon, that he meant by it to recover the favour of the nobility, whom he was ſenſible he had diſpleaſed in ſome of his moſt elaborate compoſitions for the ſtage; but this attempt failed of its end, except that the minuet at the end of the Overture became the moſt popular air ever known: From thoſe who profeſſed a taſte for muſic, the admiration of it deſcended to the loweſt of the people, inſomuch that for ſome years after its publication it was played by the common fidlers about the ſtreets. The modulation of this air ſeems to ſuit but ill with unlearned ears, there being in it ſome tranſitions to which they are but little accuſtomed; but the circumſtance that ſtruck the vulgar was its great compaſs, extending to two octaves, and this they took for a peculiar excellence.

† In the compoſition of the funeral anthem for queen Caroline he gave an amazing proof of the fecundity of his invention. It was on a Wedneſday that he received orders from the king to compoſe it, the words having been previouſly ſelected for the purpoſe, and approved. On the Saturday ſe'ennight after it was rehearſed in the morning, and on the evening of the ſame day it was performed at the ſolemnity in the chapel of king Hen. VII. The entertainment L'Allegro ed il Penſeroſo, and a ſenſeleſs adjunct to it, Il Moderato, were begun and completed in fifteen days.

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to the laſt degree ſoothing and pathetic; and, unaſſociated with the words, could ſcarce fail to excite ſentiments correſponding with thoſe of the poetry *.

In the compoſition of muſic merely inſtrumental it ſeems that Handel regarded nothing more than the general effect. Of all his productions of this claſs, ſcarce any appear to have been real ſtudies, his leſſons and fugues for the organ always excepted. His overtures, excellent as they are, were compoſed as faſt as he could write; and the moſt elaborate of them ſeldom coſt him more than a morning's labour. His concertos for violins are in general wanting in that which is the chief excellence of inſtrumental muſic in many parts, harmony and fine modulation: In theſe reſpects they will ſtand no compariſon with the concertos of Corelli, Geminiani, and Martini; they ſeem to indicate that the author attended to little elſe than the melody of the extreme parts, and that he truſted for their ſucceſs to the effect that reſults from the claſh of many inſtruments; and to this only it can be imputed that in the tenor parts of his concertos there are none of thoſe fine binding paſſages that occur in the muſic of the authors abovementioned, and that in general they are deſtitute of art and contrivance.

His duets and his leſſons are of a far more elaborate texture; the former, as alſo two trios, were compoſed for the practice of queen Caroline, and are profeſſed imitations of thoſe of Steffani, but their

* To point out the various excellencies in the choruſſes of Handel would be an endleſs taſk. In general it may be obſerved that they are fugues, in which the grandeſt ſubjects are introduced, and conducted with ſuch art, as only himſelf poſſeſſed: Some are in the ſolemn ſtyle of the church, as that at the end of the firſt act in Saul; others have the natural and eaſy elegance of madrigals, as 'Then ſhall they know that he whoſe name Jehovah is,' in Samſon; ſome again are full of exultation, as that in the anthem 'Have 'mercy upon me,' 'Thou ſhalt make me to hear of joy and gladneſs;' and that other in Iſrael in Egypt, 'I will ſing unto the Lord;' and theſe in the Meſſiah, 'For unto us a 'child is born,' and 'For the Lord God omnipotent reigneth;' and, laſtly, there are others in a ſtyle peculiar to himſelf, and calculated to excite terror, as theſe, 'He gave 'them hailſtones for rain,' 'But the waters overwhelmed their enemies,' and 'Thy right 'hand O Lord hath daſhed in pieces the enemy,' in Iſrael in Egypt. And though it may be ſaid that Handel, agreeable to the practice of his countrymen, has too much affected imitation, particularly in the latter of the abovementioned productions, by paſſages broken in the time to expreſs the hopping of frogs, and others calculated to reſemble the buzzing of ſwarms of flies; and that in Joſhua he has endeavoured, by the harmony of one long-extended note, to impreſs upon the imagination of his hearers the idea of the great luminary of the univerſe arreſted in its courſe, or, in other words, to make them hear the ſun ſtand ſtill, it may be ſaid that they abound with examples of the true ſublime in muſic, and that they far ſurpaſs in majeſty and dignity the productions of every other dead or living author.

merits are of a different kind; they are thirteen in number, and, although they are all excellent, a preference ſeems to be due to 'Che 'vai penſando,' 'Conſervate raddoppiate avvivate amante cori,' 'Ta-'cete ohime tacete,' and 'Tanti ſtrali al ſen mi ſcocchi *.'

The leſſons of Handel for the harpſichord were compoſed for the practice of the princeſs Anne, and conſiſt of ſuites of airs, with fugues intermixed; the latter perhaps are more proper for the organ, and, becauſe they require a maſterly hand, are but little practiſed. Of the airs, the Allemandes in the third, fifth, and eighth ſets are, for the ſweetneſs of the melody, and the rich vein of fancy that runs through them, inimitable; as are the fugues in the ſecond, fourth, and ſixth, for the cloſeneſs of the harmony, and ſkilful iteration of their reſpective ſubjects. In ſhort, without the hazard of contradiction, or the neceſſity of an exception, it may be aſſerted of theſe compoſitions, that they are the moſt maſterly productions of the kind that we know of in the world.

The character of an author is but the neceſſary reſult of his works, and as the compoſitions of Handel are many and various, it is but juſtice to point out ſuch of them as ſeem the moſt likely to be the foundation of his future fame. Many of the excellencies, which as a muſician recommended him to the favour and patronage of the public during a reſidence of fifty years in this country he might perhaps poſſeſs in common with a few of the moſt eminent of his contemporaries; but, till they were taught the contrary by Handel, none were aware of that dignity and grandeur of ſentiment which muſic is capable of conveying, or that there is a ſublime in muſic as there is in poetry. This is a diſcovery which we owe to the genius and inventive faculty of this great man; and there is little reaſon to doubt that the many examples of this kind with which his works abound, will continue to engage the admiration of judicious hearers as long as the love of harmony ſhall exiſt.

Charles Aviſon, organiſt of Newcaſtle, and a diſciple of Ge-

* Theſe compoſitions have never been printed, and are in the hands of only the curious. We may ſuppoſe that the author ſet a value on them, he having borrowed largely from them in his ſubſequent compoſitions: For inſtance, the overture to Judas Maccabeus is taken from the laſt movement in the firſt of the Duets: The chorus in Acis and Galatea, 'Behold the monſter Polypheme,' from another; and the chorus in Alexander's Feaſt, 'Let old Timotheus yield the prize,' and that in the Il Penſoroſo, 'Theſe pleaſures me-'lancholy give,' from one of the Trios.

miniani,

miniani, was the author of an Eſſay on Muſical Expreſſion, publiſhed in the year 1752, in which are ſome judicious reflections on muſic in general, but his diviſion of the modern authors into claſſes is rather fanciful than juſt. Throughout his book he celebrates Marcello and Geminiani; the latter frequently in prejudice to Mr. Handel, of whoſe muſic he vouchſafes no better a character than that 'we often 'find in it the nobleſt harmonies, and theſe enlivened with ſuch a 'variety of modulation, as could hardly be expected from one who 'had ſupplied the town with muſical entertainments of every kind 'for thirty years together.'

In the year 1753 came out Remarks on Mr. Aviſon's Eſſay on Muſical Expreſſion, the author whereof firſt points out ſundry errors againſt the rules of compoſition in the works of Aviſon; and, inferring from thence that he was but meanly ſkilled in the ſubject of his book, he proceeds to examine it, and, to ſay the truth, ſeldom fails to prove his adverſary in the wrong. In the ſame year Aviſon republiſhed his Eſſay, with a reply to the author of the Remarks, and a letter, containing a number of looſe particulars relating to muſic, collected in a courſe of various reading, unqueſtionably written by Dr. Jortin.

It has already been mentioned that Aviſon promoted and aſſiſted in the publication of Marcello's muſic to the Pſalms adapted to Engliſh words. Of his own compoſition there are extant five collections of Concertos for violins, forty-four in number, and two ſets of Sonatas for the harpſichord and two violins, a ſpecies of compoſition little known in England till his time. The muſic of Aviſon is light and elegant, but it wants originality, a neceſſary conſequence of his too cloſe attachment to the ſtyle of Geminiani, which in a few particulars only he was able to imitate.

In the year 1748 an attempt towards the further improvement of muſic was made by Robert Smith, maſter of Trinity college, Cambridge, in a book entitled Harmonics, or the Philoſophy of Sounds, publiſhed in that year, and again in 1758, much improved and augmented; the principal end whereof is a temperament of the ſcale by calculations of thoſe beats or pulſes that attend the vibration of a chord, and which the author gives us to underſtand are not ſo minute as to elude the judgment of the ear. It ſeems that in the ſecond edition of his book the author was aſſiſted by Mr. Harriſon, the clockmaker, who by ſome experiments on the monochord, and

certain calculations made by him of the proportion which the circumference of a circle bears to its diameter, had diſcovered the means of a more correct tuning than at preſent is known. It is far from being clear that any benefit can reſult to muſic from that diviſion of the octave which Dr. Smith recommends; but this is certain, that his book is ſo obſcurely written, that few who have red it can be found who will venture to ſay they underſtand it. We are told that Mr. Harriſon's ſentiments on the diviſion of the monochord are digeſted into a treatiſe written by him, entitled 'A ſhort but full 'account of the grounds and foundation of muſic, particularly of 'the real exiſtence of the natural notes of melody,' and that there is reaſon to hope for its publication *.

In the year 1762, a ſociety for the improvement of vocal harmony was eſtabliſhed by a great number of the nobility and gentlemen, met for that purpoſe at the Thatched-houſe tavern in St. James's-ſtreet, Weſtminſter, by the name of the Catch Club. As an incentive to the ſtudents in muſic, they gave prize medals to ſuch as were adjudged to excel in the compoſitions of canons and catches; and rewards of the ſame kind have with the ſame view been annually diſpenſed by them ever ſince †. Theſe encouragements have contributed greatly to extend the narrow limits of the old harmony; and it is now only to be wiſhed that the plan of this laudable ſociety were adapted to the encouragement of a ſpecies of compoſition too little eſteemed in theſe our days, viz. Madrigals, which afford ample ſcope for the exerciſe of ſkill, and all the powers of invention; and for ſocial practice are for many reaſons to be preferred to every other kind of vocal harmony.

Of thoſe great muſicians who flouriſhed in England at the beginning of this century, Geminiani was the only one living at this time; and, to reſume the account herein before given of him and his works, it muſt be obſerved, that as he had never attempted dramatic compoſition of any kind, he drew to him but a ſmall ſhare of the public attention, that being in general awake only to ſuch entertainments as the theatres afford. The conſequence whereof was, that the ſenſe

* Biographia Britannica, Appendix to the Supplement, page 229.

† The device is a tripod with a lyre, an ewer, and a cup thereon, encircled with a chaplet, Apollo and Bacchus as ſupporters ſitting by it. The motto, taken from a canon of Dr. Hayes, is

LETS DRINK AND LETS SING TOGETHER.

of

of his merits exiſted only among thoſe who had attained a competent ſkill in the practice of inſtrumental harmony to judge of them, and to theſe his publications were ever acceptable.

In a life ſo unſettled as that of Geminiani was, ſpent in different countries, and employed in purſuits that had no connection with his art, and only ſerved to divert his attention from it, we muſt ſuppoſe the number of his friends to be very great, and that they were equally poſſeſſed of inclination and abilities to aſſiſt him, to account for the means of his ſupport. That in the former part of his life he experienced the liberality of ſome perſons of diſtinction is a fact pretty well aſcertained; but he was not poſſeſſed of the art of forming beneficial connections, on the contrary, he would ſometimes decline them *; ſo that as he advanced in years he had the mortification to experience the increaſe of his wants, and a diminution in the means of ſupplying them. In general his publications did, in reſpect of pecuniary advantage, in no degree compenſate for his many years labour and ſtudy employed in them, for which reaſon he had recourſe to an expedient for obtaining a ſum of money which he had never tried before, viz. a performance by way of benefit at one of the theatres; to this end, in the year 1748, he advertiſed a Concerto Spirituale to be performed at Drury-lane theatre, chiefly of compoſitions of Italian maſters of great eminence, but whoſe names were ſcarcely known in England.

Geminiani was an utter ſtranger to the buſineſs of an orcheſtra, and had no idea of the labour and pains that were neceſſary in the inſtruction of ſingers for the performance of muſic to which they were ſtrangers, nor of the frequent practices which are required previous to an exhibition of this kind. The conſequence whereof was, that the ſingers whom he had engaged for the Concerto Spirituale not being perfect in their parts, the performance miſcarried. The particular circumſtances that attended this undertaking were theſe; the adverti ſements had drawn together a number of perſons, ſufficient to make what is called a very good houſe; the curtain drew up, and diſcovered a numerous band, with Geminiani at their head: By way of overture was performed a concerto of his in the key of D with the

* The late prince of Wales greatly admired the compoſitions of Geminiani, and at the ſame time that he retained Martini in his ſervice, would have beſtowed on him a penſion of a hundred pounds a year, but the latter affecting an averſion to a life of dependence, declined the offer.

minor

minor third, printed in a collection of Concertos publiſhed by Walſh, with the title of Select Harmony, in which is a fugue in triple time, perhaps one of the fineſt compoſitions of the kind ever heard; then followed a very grand chorus, which, being performed by perſons accuſtomed to ſing in Mr. Handel's oratorios, had juſtice done to it; but when the women, to whom were given the ſolo airs and duets, roſe to ſing, they were not able to go on, and the whole band, after a few bars, were neceſſitated to ſtop. The audience, inſtead of expreſſing reſentment in the uſual way, ſeemed to compaſſionate the diſtreſs of Geminiani, and to conſider him as a man who had almoſt ſurvived his faculties, but whoſe merits were too great to juſtify their ſlight of even an endeavour to entertain them: They ſat very ſilent till the books were changed, when the performance was continued with compoſitions of the author's own, that is to ſay, ſundry of the concertos in his ſecond and third operas, and a ſolo or two, which notwithſtanding his advanced age, he performed in a manner that yet lives in the remembrance of many of the auditors.

The profits that aroſe from this entertainment enabled Geminiani to gratify that inclination for rambling which he had ever been a ſlave to; he went to France, and took up his reſidence at Paris. He had formerly experienced the neatneſs and accuracy of the French artiſts in the engraving of muſic; and reflecting that his concertos had never been printed in a manner agreeable to his wiſhes, he determined to publiſh them himſelf, and alſo to give to the world what had long been earneſtly wiſhed for, a ſcore of them. Accordingly he ſet himſelf to reviſe his ſecond and third operas; but here the deſire of making improvements, and a paſſion for refinement betrayed him into errors, for, beſides the inſertion of a variety of new paſſages, which did but ill ſort with the general deſign of the ſeveral compoſitions into which they were engrafted, he entirely new modelled ſome of them, giving in many inſtances thoſe paſſages to the ſecond violin which had originally been compoſed for the tenor. Beſides this he frequently made repeats of particular movements, and thoſe ſo intricately ordered, as to render them very difficult in the performance.

He ſtayed long enough at Paris to get engraven the plates both for the ſcore and the parts of the two operas of concertos; and about the year 1755 returned to England, and took lodgings at the Grange-Inn

Inn in Carey-ſtreet *, and adverti ſed them for ſale. About the ſame time he publiſhed what he called the Enchanted Foreſt, an inſtrumental compoſition, grounded on a very ſingular notion, which he had long entertained, namely, that between muſic and the diſcurſive faculty there is a near and natural reſemblance *; and this he was uſed to illuſtrate by a compariſon between thoſe muſical compoſitions in which a certain point is aſſumed in one part, and anſwered in the other with frequent iterations, and the form and manner of oral converſation. With a view to reduce this notion to practice, Geminiani

* A perſon who had the curioſity to ſee him, and went thither to purchaſe the book, gives this account of him: 'I found him in a room at the top of the houſe half filled with 'pictures, and in his waiſtcoat. Upon my telling him that I wanted the ſcore and parts 'of both operas of his concertos, he aſked me if I loved pictures; and upon my anſwering in the affirmative, he ſaid that he loved painting better than muſic, and with 'great labour drew from among the many that ſtood upon the floor round the room, 'two, the one the ſtory of Tobit cured of his blindneſs, by Michael Angelo Caravaggio; the other a Venus, by Correggio. Theſe pictures, ſaid Geminiani, I bought 'at Paris, the latter was in the collection of the duke of Orleans; they are ineſtimable, 'and I mean to leave them to my relations: Many men are able to bequeath to their 'relations great ſums of money, I ſhall leave to mine what is more valuable than money, 'two pictures that are ſcarcely to be matched in the world.' After ſome farther converſation, in which it was very difficult to get him to ſay any thing on the ſubject of muſic, the viſitor withdrew, leaving Geminiani to enjoy that pleaſure which ſeemed to be the reſult of frenzy.

* Lord Bacon means ſomewhat to this purpoſe in the following paſſages: 'There be in 'muſic certain figures or tropes, almoſt agreeing with the figures of rhetoric.*** The re-'ports and fugues have an agreement with the figures in rhetoric of repetition and tra-'duction.' Nat. Hiſt. Cent. II. Sect. 113. Upon this ſentiment Martinelli has raiſed a fanciful hypotheſis, which ſeems to have been the motive with Geminiani to this undertaking, and is here given in his own words: 'Le ſonate d'ogni ſtrumento non fanno 'che imitare un diſcorſo, rappreſentante qualche paſſione. Il ſonatore giudizioſo procura 'ſempre di ſcegliere quei tuoni che ſono più grati all' orecchio di chi aſcolta. Quei tuo-'ni delle voci della infanzia acerbi ſtriduli e diſguſtevoli ſono quelli, i quali devono mag-'giormente evitarſi, e i bambini ne i loro vagiti non rappreſentano che eſpreſſioni di quel 'dolore, al quale quella tenera età o per le percuſſioni troppo violenti dell' aria, o per 'qualche altro accidente gli tiene continuamente ſoggetti. I ſonatori ſpecialmente di 'violino, ſe avveſſero in viſta queſta conſiderazione, ſi guarderebbono con molta cura da 'quei tanti ſopracuti de i quali per le loro ingrate e inſignificanti bravure continuamente 'ſi ſervono. Per le coſe allegre l' età della gioventù è la più propria, che vale a dire il 'moderato ſoprano e il contralto, ſiccome per le amoroſe, le quali convengono anco al 'tenore, ma con più moderazione. Un diſcorſo ſerio ſi fa ordinariamente dalle perſone 'più adulte, e queſto il tenore, il baritono e il baſſo lo poſſono eſprimere propriamente. 'In un concerto dove ſi figura che tutte le voci concorrano in un medeſimo diſcorſo, 'gli accuti che figurano le voci più giovanni, devono entrar più di rado, ſiccome rap-'preſentanti perſone, alle quali è dalla modeſtia permeſſo di parler più di rado. Di 'queſta filoſofia pare che il Corelli più d' ogni altro ſi ſia ſervito per guida ne' ſuoi com-'ponimenti, avendo fatto ſuo maggior negozio delle voci di mezzo, e quindi uſati i 'baſſi come regolatori della zinfonia, o ſia del ſuo diſcorſo muſicale.' Lettere familiare e critiche di Vincenzio Martinelli, Londra, 1758, page 379.

has

has endeavoured to repreſent to the imagination of his hearers the ſucceſſion of events in that beautiful epiſode, contained in the thirteenth canto of Taſſo's Jeruſalem, where, by the arts of Iſmeno, a pagan magician, a foreſt is enchanted, and each tree informed with a living ſpirit, to prevent its being cut down for the purpoſe of making battering-rams and other engines for carrying on the ſiege of Jeruſalem.

The Enchanted Foreſt was ſucceeded by the publication of two numbers of a work entitled 'The Harmonical Miſcellany, containing ſundry modulations on a baſs, calculated for the improvement of ſtudents in muſic, and the practice of the violin and harpſichord.' The author intended to have continued this work by periodical publications, but meeting with little encouragement, he deſiſted from his purpoſe.

Notwithſtanding the fine talents which as a muſician Geminiani poſſeſſed, it muſt be remarked that the powers of his fancy ſeem to have been limited. His melodies were to the laſt degree elegant, his modulation original and multifarious, and in their general caſt his compoſitions were tender and pathetic; and it is to the want of an active and teeming imagination that we are to attribute the publication of his works in various forms. Perhaps it was this that moved him to compoſe his firſt opera of ſolos into ſonatas for two violins and a baſs, notwithſtanding that the latter ſix of them had been made into ſonatas by Barſanti many years before; and alſo to make into concertos ſundry of the ſolos in his opera quarta. In the ſame ſpirit of improvement he employed the latter years of his life in varying and new molding his former works, particularly he made two books of leſſons for the harpſichord, conſiſting chiefly of airs from his ſolos; and it was not always that he altered them for the better. Beſides thoſe compoſitions of his which were publiſhed by himſelf, or under his immediate inſpection, there are others of Geminiani in print, of which little notice has ever been taken, particularly the concerto abovementioned; as alſo two others in a collection publiſhed by Walſh, with the title of Select Harmony. And in a collection of ſolos, publiſhed by the ſame perſon, with the names of Geminiani and Cadrucci, are three ſolos undoubtedly of the former, two whereof are no where elſe to be found.

In the year 1761 he went over to Ireland, and was kindly entertained

tertained there by Mr. Matthew Dubourg, who had been his pupil, and was then maſter of the king's band in Ireland. This perſon through the courſe of his life had ever been diſpoſed to render him friendly offices; and it was but a ſhort time after the arrival of Geminiani at Dublin that his humanity was called upon to perform for him the laſt. It ſeems that Geminiani had ſpent many years in compiling an elaborate treatiſe on muſic, which he intended for publication; but, ſoon after his arrival at Dublin, by the treachery of a female ſervant, who it is ſaid was recommended to him for no other purpoſe than that ſhe might ſteal it, it was conveyed out of his chamber, and could never after be recovered: The greatneſs of this loſs, and his inability to repair it, made a deep impreſſion on his mind, and, as it is conjectured, precipitated his end; at leaſt he ſurvived it but a ſhort time, the ſeventeenth of September, 1762, being the laſt day of his life. The following liſt comprizes the whole of his publications, except two or three articles of ſmall account: Twelve Solos for a violin, Opera prima; Six Concertos in ſeven parts, Opera ſeconda; Six Concertos in ſeven parts, Opera terza; Twelve Solos for a violin, Opera quarta; Six Solos for a violoncello, Opera quinta; The ſame made into Solos for a violin; Six Concertos from his Opera quarta; Six Concertos in eight parts, Opera ſettima; Rules for playing in Taſte; A Treatiſe on good Taſte; The Art of playing the Violin; Twelve Sonatas from his firſt Solos, Opera undecima; Ripieno parts to ditto; Leſſons for the Harpſichord; Guida Armonica; Supplement to ditto; The Art of Accompanyment, two books; His two firſt operas of Concertos in ſcore; and the Enchanted Foreſt.

Theſe curſory remarks on the compoſitions of Geminiani may ſuffice for a deſcription of his ſtyle and manner. Of his Solos the Opera prima is eſteemed the beſt. Of his Concertos, ſome are excellent, others of them ſcarce paſs the bound of mediocrity. The ſixth of the third opera not only ſurpaſſes all the reſt, but, in the opinion of the beſt judges of harmony, is the fineſt inſtrumental compoſition of the kind extant.

CONCLUSION.

IN the original plan of the foregoing work, it was for reaſons, which have yet their weight with the author, determined to continue it no farther than to that period at which it is made to end. It nevertheleſs appears neceſſary, on a tranſient view of the preſent ſtate of muſic, to remark on the degree of perfection at which it is at this time arrived; and from ſuch appearances as the general manners of the times, and the uniform diſpoſition of mankind in favour of novelty, to point out, as far as effects can be deduced from cauſes, the probable changes which hereafter it will be made to undergo; as alſo thoſe improvements which ſeem to be but the conſequence of that ſkill in the ſcience to which we have attained.

That we are in poſſeſſion of a more enlarged theory than that of the ancients will hardly be denied, if the arguments contained in this and the foregoing volumes, and the opinions and teſtimonies of the graveſt authors are allowed to have any weight; and that we ſhould excel them in our practice, ſeems to be but a neceſſary conſequence; at leaſt the order and courſe of things, which are ever towards perfection, warrant us in thinking ſo. Whatever checks are given to the progreſs of ſcience, or the improvement of manual arts, are accidental and temporary; they do but reſemble thoſe natural obſtacles that impede the courſe of a rivulet, which for a ſhort time may occaſion a ſmall deviation of its current, but at length are made to yield to its force.

In the compariſon of the modern with the ancient muſic it muſt evidently appear that that of the preſent day has the advantage, whether we conſider it in theory or practice: The ſyſtem itſelf, as it is founded in nature, will admit of no variation; conſonance and diſſonance are the ſubjects of immutable laws, which when inveſtigated become a rule for all ſucceeding improvements. Whatever difference is to be found between the modern and the ancient muſical ſyſtem, has ariſen either from the rejection of thoſe parts of it which the ancients themſelves were willing enough to give up, and which as it were by univerſal conſent, have been ſuffered to grow

grow into diſuſe; or ſuch additions to it as reaſon and experience have at different periods enabled men to make. To inſtance in a few particulars; the enarmonic and chromatic genera, with all the ſpecies or colours of the latter, are no longer recognized as eſſential parts of muſic; but the diatonic, attempered as it is with a mixture of chromatic intervals, is found to anſwer the purpoſe of all three; and the extenſion of the ſcale beyond the limits of the biſdiapaſon is no more than the extended compaſs of the modern inſtruments of all kinds naturally leads to. As to the philoſophy of ſound, or the doctrine of phonics, it appears that the ancients were almoſt ſtrangers to it: This is a branch of ſpeculative muſic; and as it reſults from the modern diſcoveries in phyſics, the moderns only are entitled to the merit of its inveſtigation.

With reſpect to the relations of the marvellous effects of the ancient muſic, this remark ſhould ever be uppermoſt in the minds of ſuch as are inclined to credit them, viz. that men are ever diſpoſed to ſpeak of that which adminiſters delight to them in the ſtrongeſt terms of applauſe. At this day we extol the excellencies of a favourite ſinger, or a celebrated performer on an inſtrument, in all the hyperbolical terms that fancy can ſuggeſt; and theſe we often think too weak to expreſs thoſe genuine feelings of our own which we mean to communicate to others.

It has been aſſerted by a ſet of fanciful reaſoners, that there is in the courſe of things a general and perpetual declination from that ſtate of perfection in which the author of nature originally conſtituted the world; and, to inſtance in a few particulars, that men are neither ſo virtuous, ſo wiſe, ſo ingenious, ſo active, ſo ſtrong, ſo big in ſtature, or ſo long lived, as they were even long after the tranſgreſſion of our firſt parents, and the ſubſequent contraction of the period of human life: But no one has ever yet inſinuated that the vocal organs have participated in this general calamity; or that thoſe mechanic arts to which we owe the invention and perfection of the various kinds of muſical inſtruments, are in a leſs flouriſhing ſtate than heretofore: 'Till the contrary can be made appear, it may therefore be fairly preſumed that in this reſpect the moderns have ſuſtained no loſs.

Farther, if a compariſon be made between the inſtruments of the ancients and thoſe of the moderns, the advantage will be found to be

on the ſide of the latter: The ancient inſtruments, excepting thoſe of the pulſatile kind, which in ſtrictneſs are not to be conſidered as a muſical ſpecies, as producing no variety of harmonical intervals, are comprehended under two claſſes, namely, the Lyre and the Tibia; the former, under all its various modifications, appears to have been extremely deficient in many of thoſe circumſtances that contribute to the melioration of ſound, and which are common to the meaneſt inſtruments of the fidicinal kind; and, notwithſtanding all that is ſaid by Bartholinus and others, of the ancient tibia, and the extravagant elogies which we ſo frequently meet with of the ancient tibicines, we know very well that the tibia was a pipe greatly inferior to the flutes of modern times, which are incapable of being conſtructed ſo as not to be out of tune in the judgment of a nice and critical ear; and to theſe no miraculous effects have ever yet been aſcribed. To theſe two claſſes of inſtruments of the ancient Greeks, the Romans are ſaid to have added another, viz. the hydraulic organ, for the uſe whereof we are as much to ſeek, as we are for a true idea of its ſtructure and conſtituent parts.

It is true that the inſtruments in uſe among the moderns, in the general diviſion of them, like thoſe of the ancients, are comprehended under the tenſile and inflatile kinds; but numberleſs are the ſpecies into which theſe again are ſeverally divided; to which it may be added, that they have been improving for at leaſt theſe five hundred years. And now to begin the compariſon; the inſtruments of the viol kind are ſo conſtructed as to reverberate and prolong that ſound, which, when produced from the Lyre, muſt be ſuppoſed to have been waſted in the open air; the modern flutes, as far as can be judged by a compariſon of them with the graphical repreſentations of the ancient Tibiæ, have greatly the advantage; and as to pipes of other kinds, ſuch as the Hautboy, the Baſſoon, the Chalumeau, and others, theſe, as having the adjunct of a reed, conſtitute a ſpecies new and original, and are an invention unknown to the ancients.

To the hydraulic organ, ſaid to have been invented by Cteſibus of Alexandria, we have to oppoſe the modern pneumatic organ; not that rude machine of Saxon conſtruction, a repreſentation whereof is given in the preceding volume, page 151, but ſuch as that noble inſtrument uſed in divine worſhip among us, that of St. Paul's or the Temple church for inſtance.

Upon

Upon a view of the ancient and modern practice of muſic, and a compariſon of the one with the other, grounded on the above facts, we cannot but wonder at the credulity of thoſe who give the preference to the former, and lament, as Sir William Temple in good earneſt does, that the ſcience of muſic is wholly loſt in the world *.

But this is not the whole of the argument: As far as we can yet learn, it is to the moderns that we owe the invention of muſic in conſonance; and were it otherwiſe, and it could be ſaid that we derive it from the Greeks, the multiplication of harmonical combinations muſt be ſuppoſed to be gradual, and is therefore to be aſcribed to the moderns; a circumſtance that muſt neceſſarily give to the muſic of any period an advantage over that of the age preceding it. Nor is this kind of improvement any thing more than what neceſſarily reſults from practice and experience. In the ſciences the accumulated diſcoveries of one age are a foundation for improvement in the next; and in the manual arts it may be ſaid, that thoſe who begin to learn them, in their noviciate often attain that degree of perfection at which their teachers ſtopped †.

This is the natural courſe and order of things; but how far it is liable to be checked and interrupted may deſerve conſideration. With reſpect to muſic it may be obſerved, that much of its efficacy is by the vulgar admirers of it attributed to mere novelty; and as theſe are a very numerous party, it becomes the intereſt of thoſe who adminiſter to their delight to gratify them, even againſt the conviction of their own judgments, and to the injury of the art. If novelty will inſure approbation, what artiſt will labour at intrinſic excellence, or ſubmit his moſt arduous ſtudies to the cenſure of thoſe who neither regard, or indeed are able to judge of, their merits ‡?

* In his Eſſay upon the ancient and modern Learning.

† This obſervation will be found to be true in many and various inſtances: As it reſpects muſic, it may ſuffice to ſay that the young women of this age are finer performers on the harpſichord than the maſters of the laſt; and that there are now many better proficients on the violin under twenty, than there were of double their age fifty years ago.

‡ That ſome perſons do not love muſic is a known fact; and Dr. Willis, the great phyſician and anatomiſt, has endeavoured to account for it by his obſervations on the ſtructure of the human ear; and that the majority of thoſe who frequent muſical entertainments have no ſenſe of harmony is no leſs certain. The want of this ſenſe is no ground for reproach, but the affectation of it in thoſe to whom nature has denied it, is a proper ſubject for ridicule. If it be aſked what is the teſt of a muſical ear? the anſwer is, a general delight in the harmony of ſounds. As to thoſe to whom harmony is offenſive, and who yet affect a taſte for muſic, their own declarations are often evidence againſt them, and in general they will be found to be,

Such

To this diſpoſition we may impute the gradual declination from the practice and example of the ableſt proficients in harmony, diſcoverable in the compoſitions of the preſent day, which, as they abound in noiſe and clamour, are totally void of energy. Muſic of this kind, conſtructed without art or elegance, awakens no paſſion: The general uproar of a modern ſymphony or overture neither engages attention, nor interrupts converſation; and many perſons, in the total abſence of thought, flatter themſelves that they are merry. To aſſiſt this propenſity, and as much as poſſible to baniſh reflection, the compoſers of muſic ſeem now to act againſt a fundamental precept of their art, which teaches that variety and novelty are ever to be ſtudied, by reprobating, as they uniformly do, the uſe of all the keys with the minor third, upon a pretence that they tend to excite melancholy ideas*; and by rejecting thoſe grave and ſolemn meaſures, which, beſides that they correſpond with the moſt delightful of our ſenſations, form a contraſt with thoſe of a different kind. Is this to promote variety, or rather is it not contracting the ſources of it? Nor is the ſtructure of their compoſitions ſuch as can admit of any other variety than an interchange of little frittered paſſages and common-place phraſes, difficult to execute, and for the moſt part ſo rapid in the utterance, that they elude the judgment of the ear; and, with-

Such as having no defect in their vocal organs, are unable to articulate even a ſhort ſeries of muſical ſounds.

Such as at a muſical performance expreſs an uneaſineſs at the variety and ſeeming intricacy of the harmony, by a wiſh that all the inſtruments played the ſame tune.

Such as think the quickeſt muſic the beſt, and call that ſpirit and fire which is but noiſe and clamour.

Such as by the delight they take in the muſic of French horns, clarinets, and other noiſy inſtruments, diſcover that the aſſociated ideas of hunting, and the pleaſures of the chace are uppermoſt in their minds.

Such as think a concert a proper concomitant of a feaſt.

Such, as having no ſcruple to it on the ſcore of their religious profeſſion, complain of cathedral muſic as being dull and heavy.

And laſtly, ſuch as at the hearing an adagio movement, or any compoſition of the pathetic kind, the eighth concerto of Corelli, for inſtance, complain of an inclination to ſleep.

* There is nothing more certain than that thoſe who reaſon in this manner are ignorant of the ſtructure of the human mind, which is never more delighted than with thoſe images that incline us moſt to contemplation. Elſe why do the poets ſo ſtrenuouſly labour to awaken the tender paſſions? Why are the ravings of Lear, or the ſorrows of Hamlet made the ſubjects of public ſpeculation? Such as approve only of mirthful muſic, to be conſiſtent ſhould proclaim aloud their utter averſion to all theatric repreſentations except comedy, farce, and pantomime, and leave the nobler works of genius for the entertainment of better judges.

out

out affecting any one paſſion, or exciting the leaſt curioſity concerning the compoſer, leave us to wonder at the art of the performer, and to contemplate the languid effects of miſapplied induſtry.

There can be no better teſt of the comparative merits of the muſic of the preſent day, and that which it has taken place of, than the different effects of each. The impreſſion of the former was deep and is laſting: the compoſitions of Corelli, Handel, Geminiani, yet live in our memories; and thoſe of Purcell, though familiarized by the lapſe of near a century, ſtill retain their charms; but who now remembers, or rather does not affect to forget the muſic that pleaſed him laſt year? Muſical publications no longer find a place in our libraries; and we are as little ſolicitous for their fate as for the preſervation of almanacs or pamphlets.

That muſic was intended merely to excite that affection of the mind which we underſtand by the word mirth, is a notion moſt illiberal, and worthy only of thoſe vulgar hearers who adopt it. On the contrary, that it is an inexhauſtible ſource of entertainment, or, as Milton finely expreſſes it, 'of ſacred and home-felt delight,' is known to all that are ſkilled in its precepts or ſuſceptible of its charms. The paſſions of grief and joy, and every affection of the human mind, are equally ſubſervient to its call; but rational admirers of the ſcience experience its effects in that tranquillity and complacency which it is calculated to ſuperinduce, and in numberleſs ſenſations too delicate for expreſſion.

It is obvious to men of underſtanding and reflection, that at different periods falſe notions have prevailed, not only in matters of ſcience, where truth can only be inveſtigated by the improved powers of reaſon, but in thoſe arts wherein that diſcriminating faculty, that nameleſs ſenſe, which, for want of a more proper term to define it by, we call taſte, is the ſole arbiter. In painting, architecture, and gardening, this truth is moſt apparent: The love of beauty, ſymmetry, and elegance, has at times given way to a paſſion for their contraries; faſhion has interpoſed in ſubjects with which faſhion has nothing to do: Nevertheleſs it may be obſerved, that while opinion has been veering round to every point, the principles of theſe arts, as they are founded in nature and experience, have ever remained in a ſtate of permanency.

To

To apply this reaſoning to the ſubject before us: We have ſeen the time when muſic of a kind the leaſt intelligible has been the moſt approved. Our forefathers of the laſt century were witneſſes to the union of elegance with harmony, and we of this day behold their ſeparation: Let us enquire into the reaſon of this change.

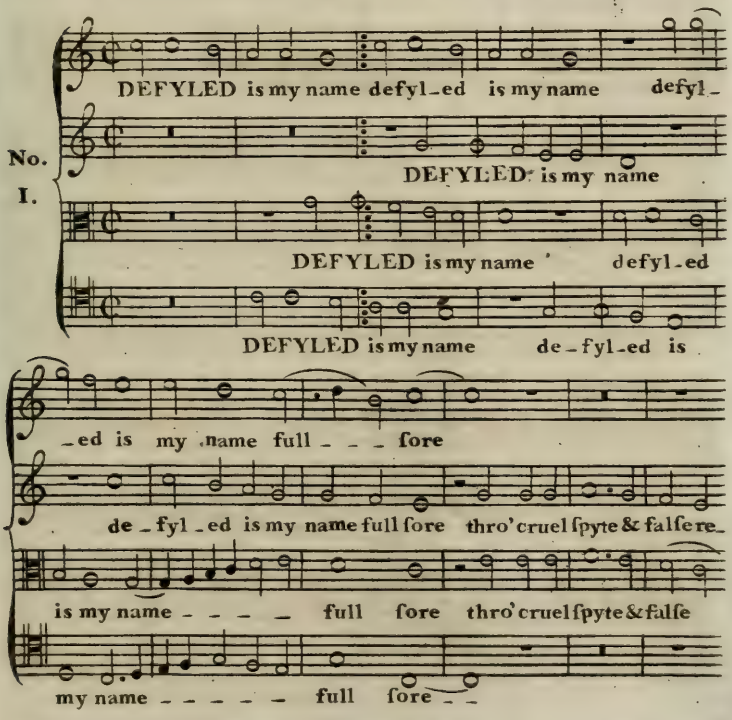
The prevalence of a corrupt taſte in muſic ſeems to be but the neceſſary reſult of that ſtate of civil policy which enables, and that diſpoſition which urges men to aſſume the character of judges of what they do not underſtand. The love of pleaſure is the offspring of affluence, and, in proportion as riches abound, not to be ſuſceptible of faſhionable pleaſures is to be the ſubject of reproach; to avoid which men are led to diſſemble, and to affect taſtes and propenſities that they do not poſſeſs; and when the ignorant become the majority, what wonder is it that, inſtead of borrowing from the judgment of others, they ſet up opinions of their own; or that thoſe artiſts, who live but by the favour of the public, ſhould accommodate their ſtudies to their intereſts, and endeavour to gratify the many rather than the judicious few?

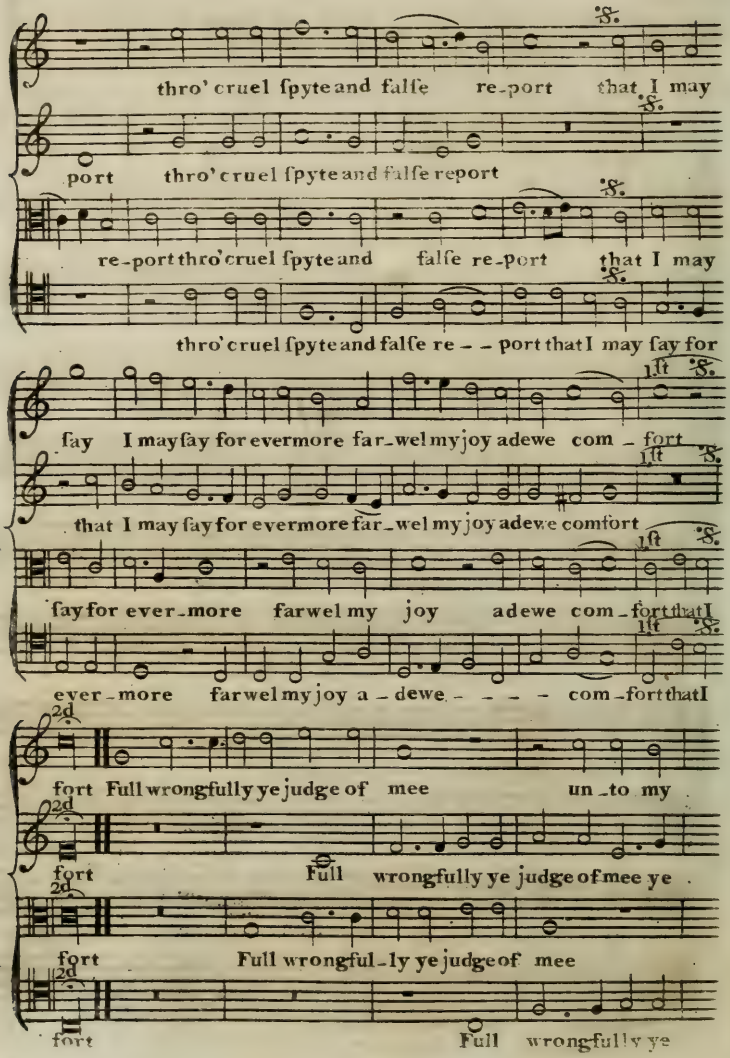
But, notwithſtanding theſe evils, it does not appear that the ſcience itſelf has ſuſtained any loſs; on the contrary, it is certain that the art of combining muſical ſounds is in general better underſtood at this time than ever. We may therefore indulge a hope that the ſober reflection on the nature of harmony, and its immediate reference to thoſe principles on which all our ideas of beauty, ſymmetry, order and magnificence are founded; on the infinitely various modifications of which it is capable; its influence on the human affections; and, above all, thoſe nameleſs delights which the imaginative faculty receives from the artful diſpoſition and ſucceſſion of concordant ſounds, will terminate in a thorough conviction of the vanity and emptineſs of that muſic with which we now are pleaſed, and produce a change in the public taſte, that, whenever it takes place, can hardly fail to be for the better.

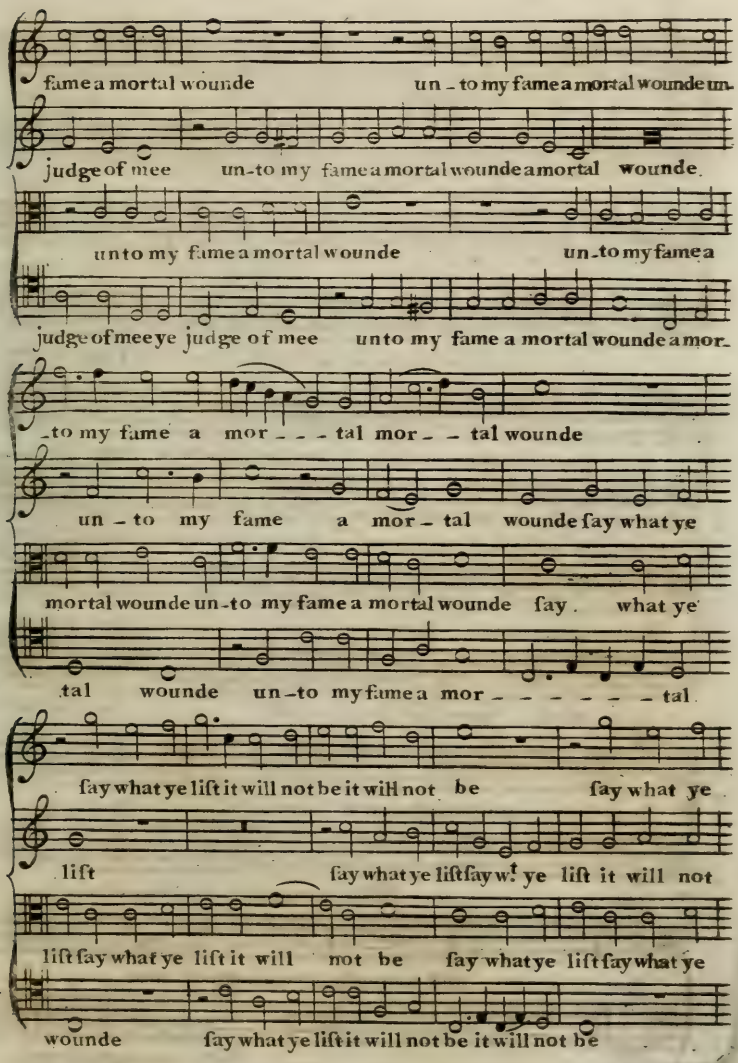
APPENDIX.

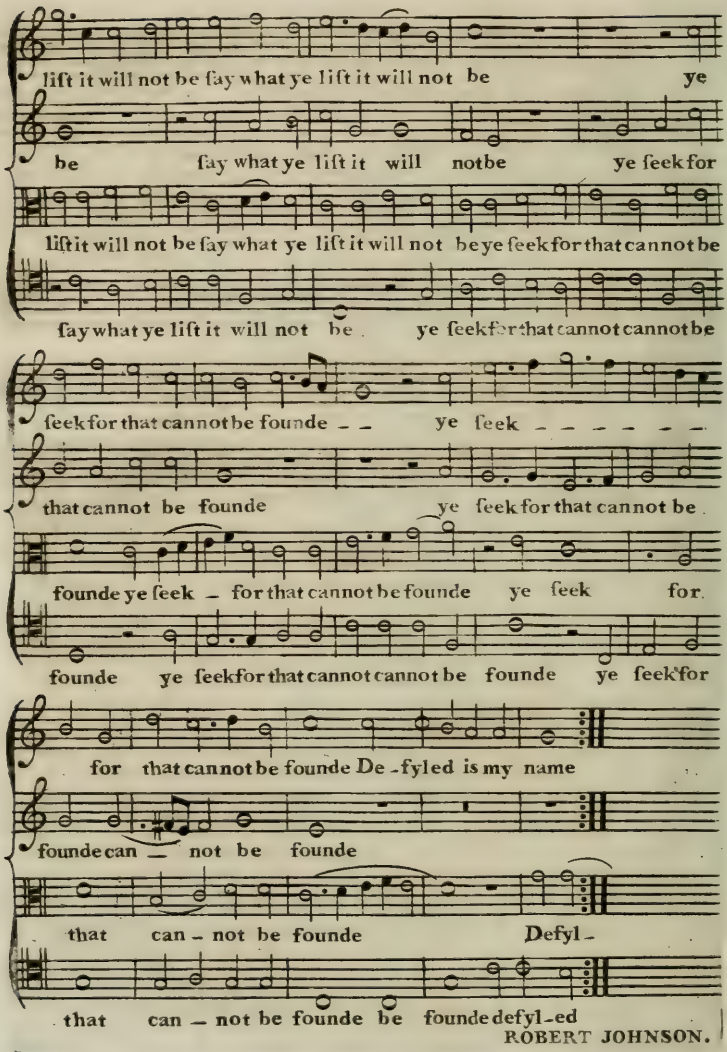
APPENDIX.

No. I.

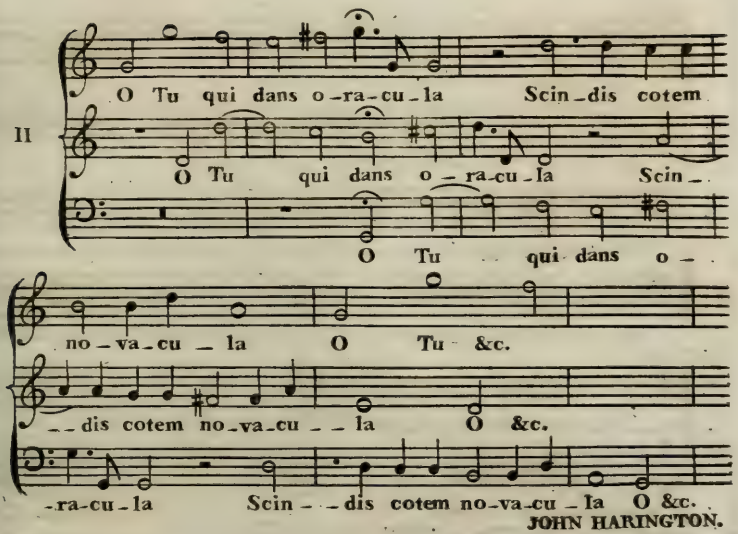



thro' cruel ſpyte and falſe re-port that I may
port thro' cruel ſpyte and falſe report
re-port thro' cruel ſpyte and falſe re-port that I may
thro' cruel ſpyte and falſe re - - port that I may ſay for
ſay I may ſay for evermore far-wel my joy adewe com - fort
that I may ſay for evermore far-wel my joy adewe comfort
ſay for ever-more farwel my joy adewe com-fort that I
ever-more farwel my joy a - dewe - - - - com-fort that I
fort Full wrongfully ye judge of mee un-to my
fort Full wrongfully ye judge of mee ye
fort Full wrongful-ly ye judge of mee
fort Full wrongfully ye


fame a mortal wounde un-to my fame a mortal wounde un-
judge of mee un-to my fame a mortal wounde a mortal wounde
unto my fame a mortal wounde un-to my fame a
judge of mee ye judge of mee unto my fame a mortal wounde a mor-
-to my fame a mor - - - tal mor - - tal wounde
un-to my fame a mor-tal wounde say what ye
mortal wounde un-to my fame a mortal wounde say. what ye
tal wounde un-to my fame a mor - - - - - - tal
say what ye lift it will not be it will not be say what ye
lift say what ye lift say what ye lift it will not
lift say what ye lift it will not be say what ye lift say what ye
wounde say what ye lift it will not be it will not be



ROBERT JOHNSON.



JOHN HARINGTON.

'O tu qui dans oracula, ſcindis cotem novacula,
'Da noſtra ut tabernacula, lingua canant vernacula,
'Opima poſt jentacula, hujuſmodi miracula,
'Sit ſemper plenum poculum, habentes plenum loculum,
'Tu ſerva nos ut ſpecula, per longa et læta ſæcula,
'Ut clerus ut plebecula, nec nocte nec de cula,
'Curent de ulla recula, ſed intuentes ſpecula,
'Dura vitemus ſpicula, jacentes cum amicula,
'Quæ garrit ut cornicula, ſeu triſtis ſeu ridicula,
'Tum porrigamus oſcula, tum colligamus floſcula,
'Ornemus ut cœnaculum, et totum habitaculum,
'Tum culy poſt ſpiraculum, ſpectemus hoc ſpectaculum.'

The foregoing lines are undoubtedly corrupt in more than one place *, but as they are ſingularly humorous, and nearly reſemble the facetious rhimes of Walter de Mapes, archdeacon of Oxford, who lived in the time of Hen. II. and, as Camden ſays, filled England with his merriments, the following tranſlation has been attempted under all the diſadvantages that muſt ariſe from the obſcurity of an original ſo difficult to be underſtood.

O thou who utt'ring myſtic notes,
The whetſtone cut'ſt with razor,
In mother-tongue permit our throats,
Henceforth to ſing and ſay, Sir!

To rich, material breakfaſts join
Theſe miracles more funny—
Fill all our cups with laſting wine,
Our bags with laſting money!

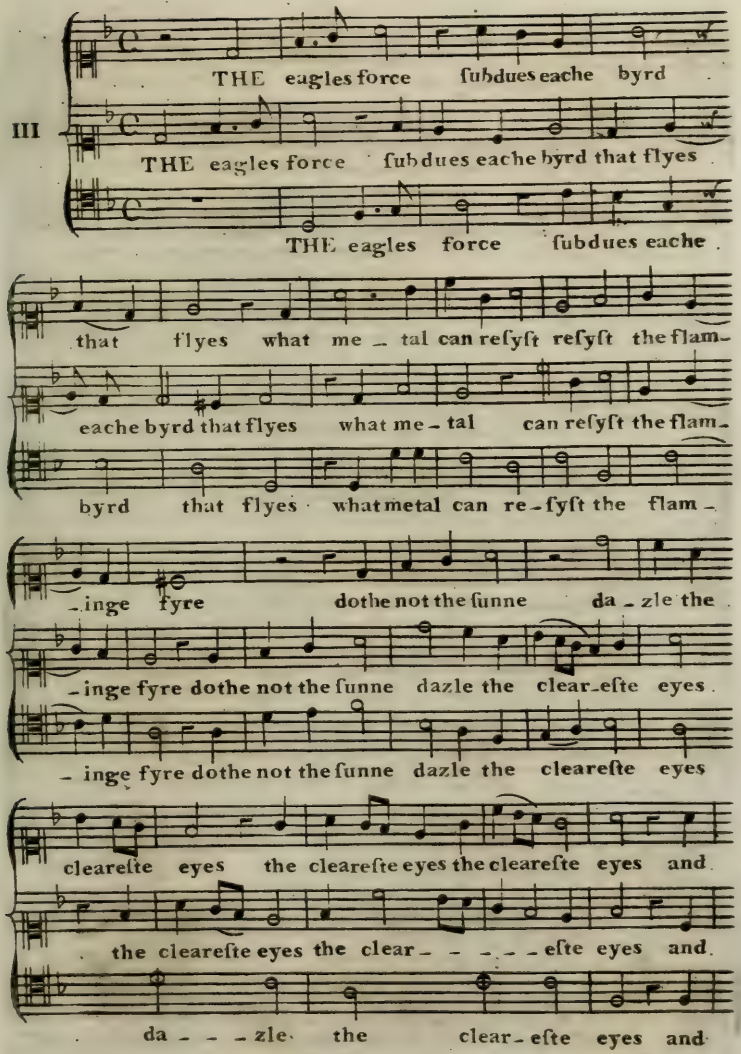
To us a guardian tow'r remain,
Through ages long and jolly;
Nor give our houſe a moment's pain
From thought's intruſive folly!

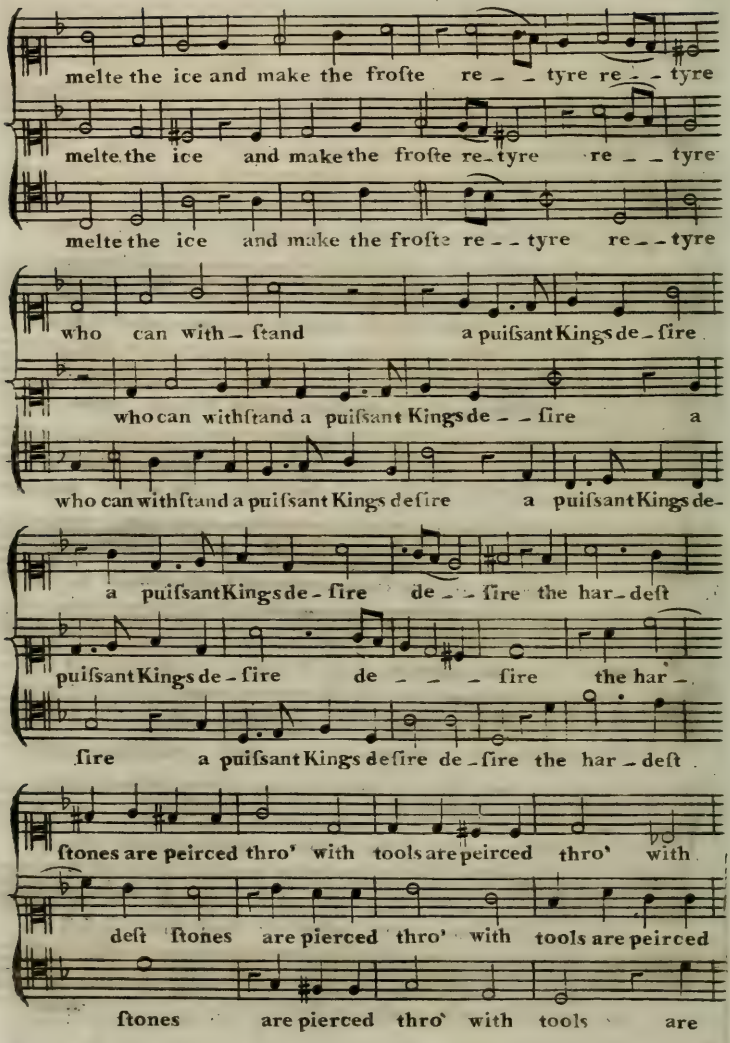
Ne'er let our eyes for loſſes mourn,
Nor pore on aught but glaſſes;
And ſooth the cares that ſtill return,
By couching with our laſſes;

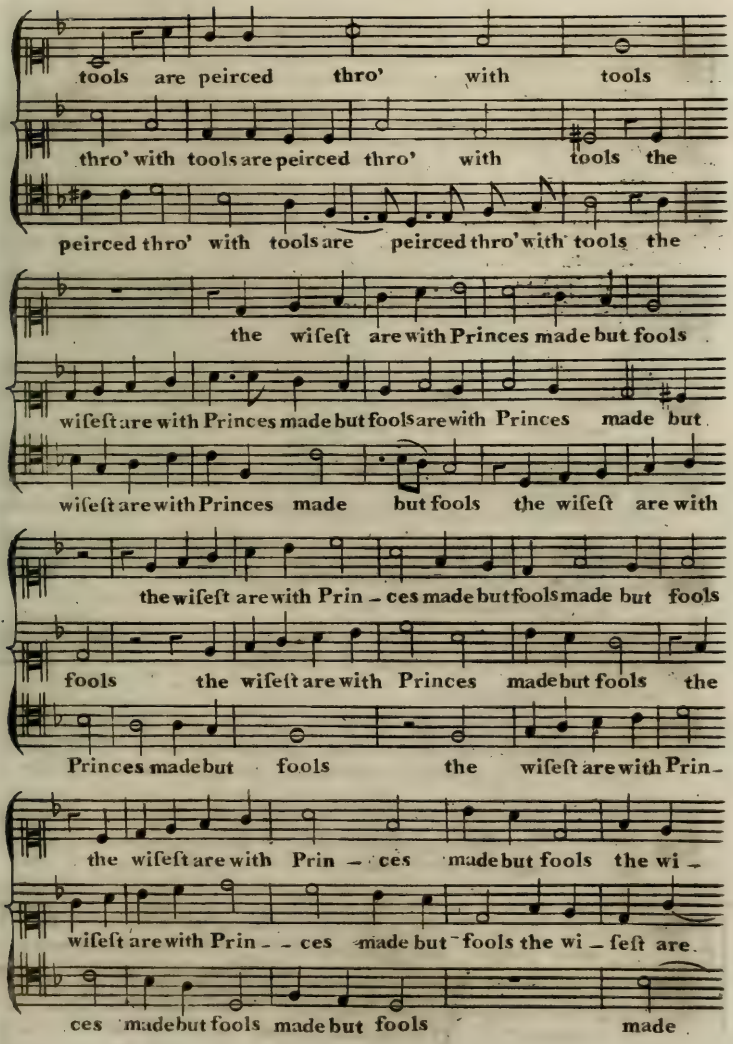
Who loud as tatling magpies prate,
Alternate laugh and lour;
Then kiſs we round each wanton mate,
And crop each vernal flow'r,

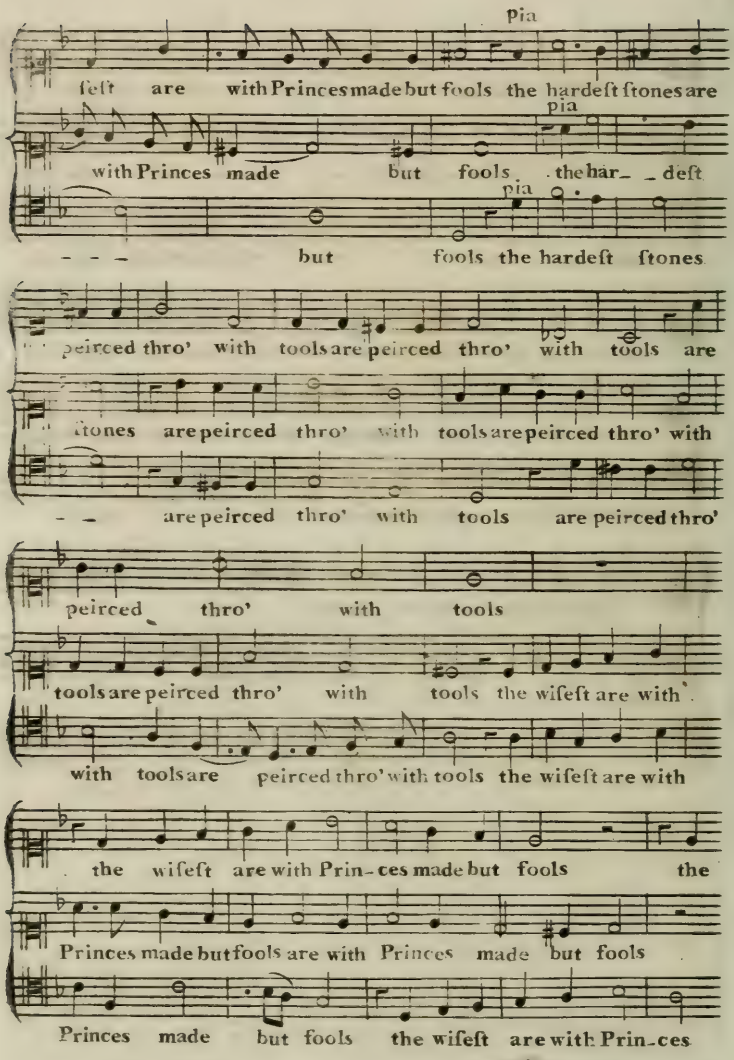
To deck our rooms, and chiefly that
Where ſupper's charms invite;
Then cloſe in chimney-corner ſquat,
To ſee ſo bleſt a ſight!

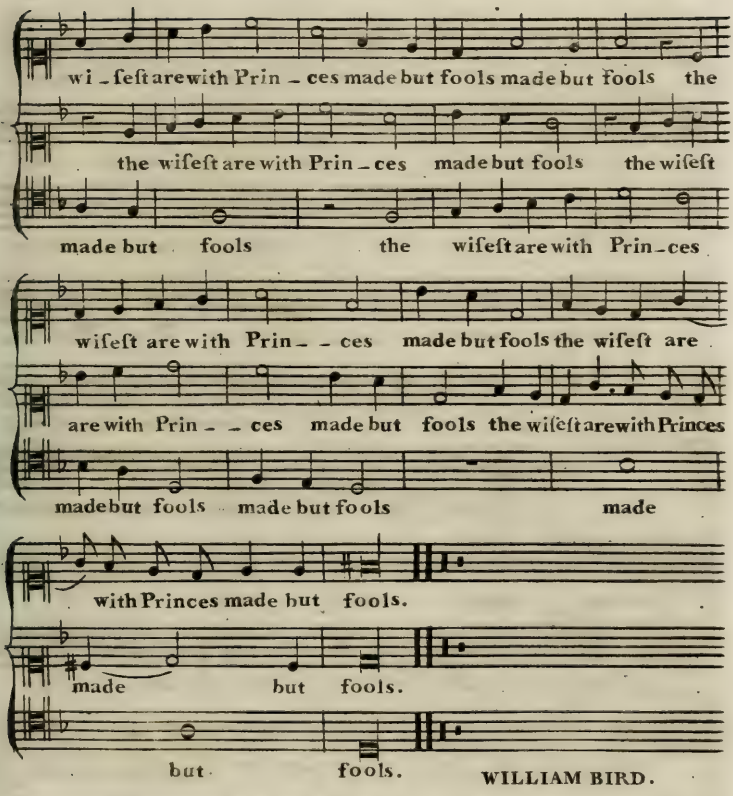
* In the ſixth and twelfth lines perhaps we ſhould read *de pecula* inſtead of *de cula*, and *culo* in the place of *cuiy*.


III
THE eagles force ſubdues eache byrd
THE eagles force ſubdues eache byrd that flyes
THE eagles force ſubdues eache
that flyes what me - tal can reſyſt reſyſt the flam-
eache byrd that flyes what me - tal can reſyſt the flam-
byrd that flyes what metal can re - ſyſt the flam -
- inge fyre dothe not the ſunne da - zle the
- inge fyre dothe not the ſunne dazle the clear-eſte eyes
- inge fyre dothe not the ſunne dazle the cleareſte eyes
cleareſte eyes the cleareſte eyes the cleareſte eyes and
the cleareſte eyes the clear - - - - eſte eyes and
da - - - zle the clear - eſte eyes and

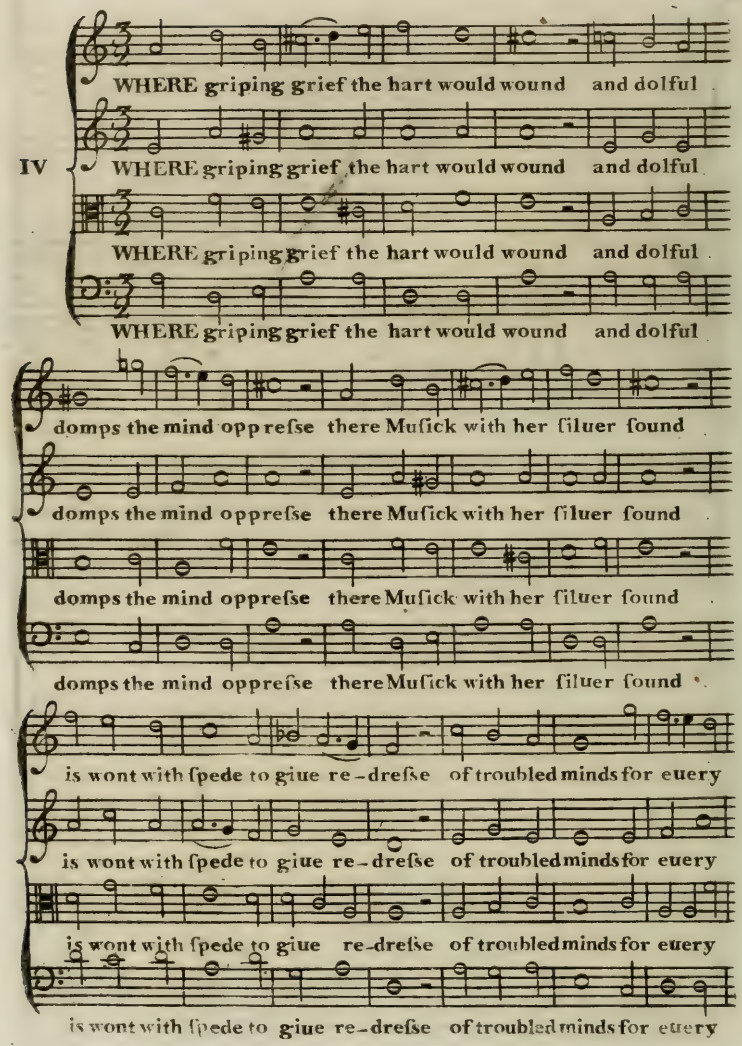

melte the ice and make the froſte re – – tyre re – – tyre
melte the ice and make the froſte re – tyre re – – tyre
melte the ice and make the froſte re – – tyre re – – tyre
who can with – ſtand a puiſsant Kings de – ſire
who can withſtand a puiſsant Kings de – – ſire a
who can withſtand a puiſsant Kings deſire a puiſsant Kings de-
a puiſsant Kings de – ſire de – – ſire the har – deſt
puiſsant Kings de – ſire de – – – ſire the har –
ſire a puiſsant Kings deſire de – ſire the har – deſt
ſtones are peirced thro' with tools are peirced thro' with
deſt ſtones are pierced thro' with tools are peirced
ſtones are pierced thro' with tools are

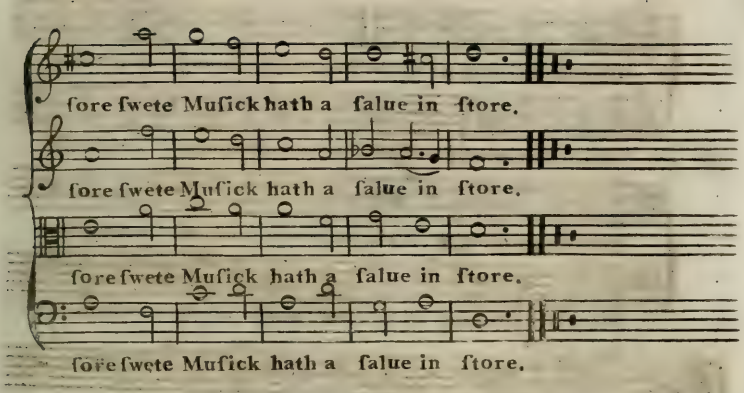

tools are peirced thro' with tools
thro' with tools are peirced thro' with tools the
peirced thro' with tools are peirced thro' with tools the
the wiſeſt are with Princes made but fools
wiſeſt are with Princes made but fools are with Princes made but
wiſeſt are with Princes made but fools the wiſeſt are with
the wiſeſt are with Prin – ces made but fools made but fools
fools the wiſeſt are with Princes made but fools the
Princes made but fools the wiſeſt are with Prin –
the wiſeſt are with Prin – ces made but fools the wi –
wiſeſt are with Prin – – ces made but fools the wi – ſeſt are
ces made but fools made but fools made


pia
ſeſt are with Princes made but fools the hardeſt ſtones are
pia
with Princes made but fools the har- deſt
pia
but fools the hardeſt ſtones
peirced thro' with tools are peirced thro' with tools are
ſtones are peirced thro' with tools are peirced thro' with
are peirced thro' with tools are peirced thro'
peirced thro' with tools
tools are peirced thro' with tools the wiſeſt are with
with tools are peirced thro' with tools the wiſeſt are with
the wiſeſt are with Prin-ces made but fools the
Princes made but fools are with Princes made but fools
Princes made but fools the wiſeſt are with Prin-ces



WILLIAM BIRD.

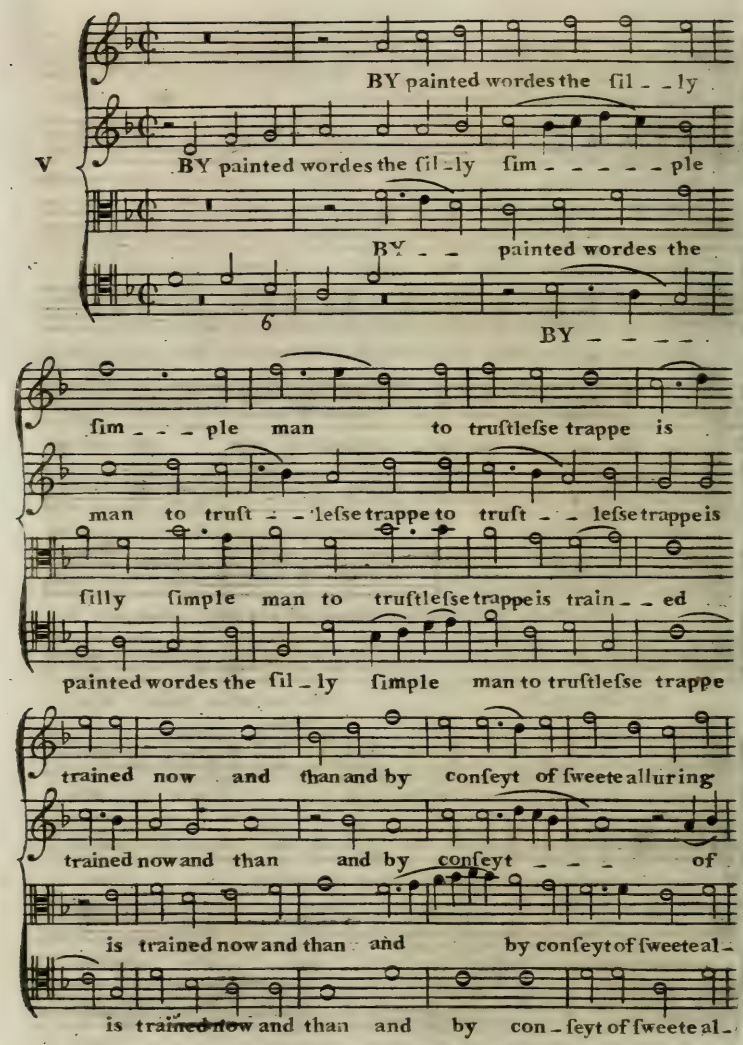

WHERE griping grief the hart would wound and dolful
IV WHERE griping grief the hart would wound and dolful
WHERE griping grief the hart would wound and dolful
WHERE griping grief the hart would wound and dolful
domps the mind oppreſse there Muſick with her ſiluer ſound
domps the mind oppreſse there Muſick with her ſiluer ſound
domps the mind oppreſse there Muſick with her ſiluer ſound
domps the mind oppreſse there Muſick with her ſiluer ſound
is wont with ſpede to giue re-dreſse of troubled minds for euery
is wont with ſpede to giue re-dreſse of troubled minds for euery
is wont with ſpede to giue re-dreſse of troubled minds for euery
is wont with ſpede to giue re-dreſse of troubled minds for euery

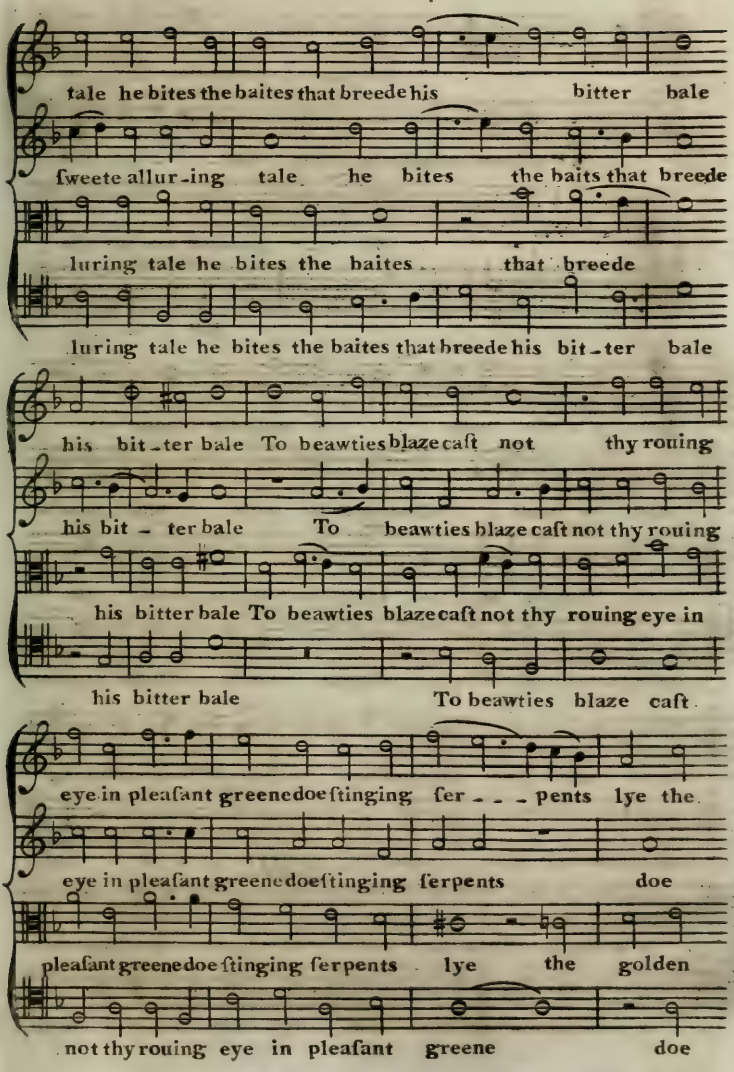


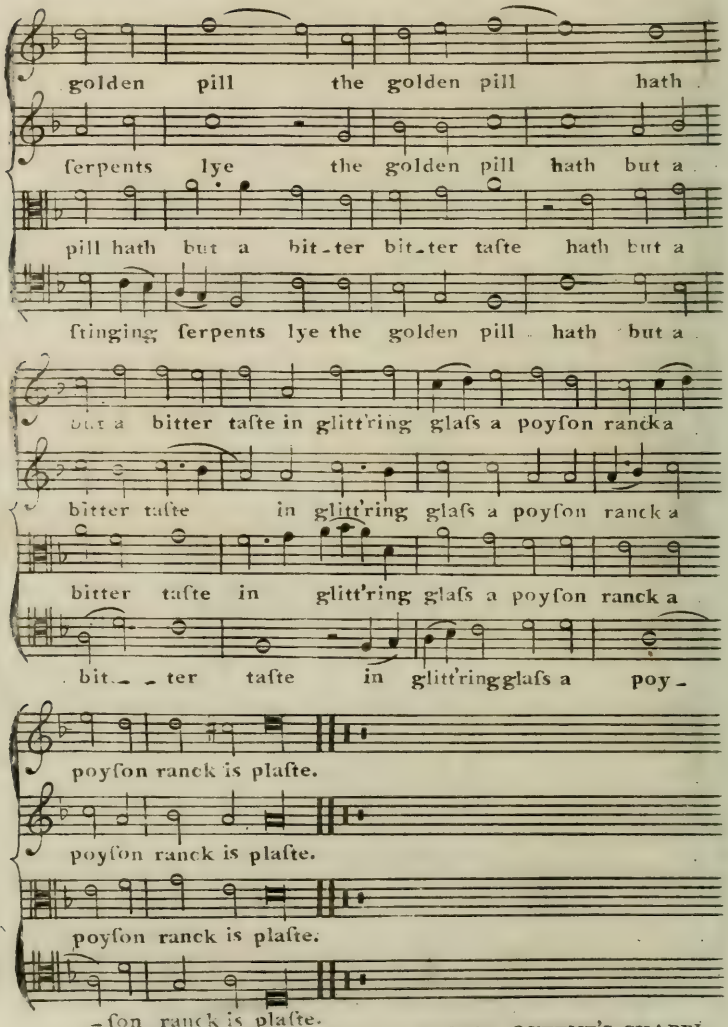
In ioy it maks our mirth abound,
In grief it chers our heauy ſprights,
The carefull head releaf hath found,
By Muſicks pleaſant ſwete delights;
Our ſenſes, what ſhould I ſaie more,
Are ſubiect vnto Muſicks lore.

The Gods by Muſick hath their prayſe,
The ſoule therin doth ioye;
For as the Romaine poets ſaie,
In ſeas whom pirats would deſtroye,
A Dolphin ſau'd from death moſte ſharpe,
Arion playing on his harpe.

Oh heauenly gift, that turnes the minde,
Like as the ſterne doth rule the ſhip,
Of muſick whom the Gods aſſignde,
To comfort man whom cares would nip,
Sith thou both man and beaſt doeſt moue,
What wiſe man then will thee reproue.


V
BY painted wordes the fil _ _ ly
BY painted wordes the fil _ ly fim _ _ _ _ _ ple
BY _ _ painted wordes the
6
BY _ _ _ _ _
fim _ _ _ ple man to truſtleſe trappe is
man to truſt _ _ leſe trappe to truſt _ _ leſe trappe is
ſilly ſimple man to truſtleſe trappe is train _ _ ed
painted wordes the fil _ ly ſimple man to truſtleſe trappe
trained now and than and by conſeyt of ſweete alluring
trained now and than and by conſeyt _ _ _ of
is trained now and than and by conſeyt of ſweete al _
is trained now and than and by con _ ſeyt of ſweete al _


tale he bites the baites that breede his bitter bale
ſweete allur-ing tale he bites the baits that breede
luring tale he bites the baites that breede
luring tale he bites the baites that breede his bit-ter bale
his bit-ter bale To beawties blaze caſt not thy rouing
his bit-ter bale To beawties blaze caſt not thy rouing
his bitter bale To beawties blaze caſt not thy rouing eye in
his bitter bale To beawties blaze caſt
eye in pleaſant greene doe ſtinging ſer-pents lye the
eye in pleaſant greene doe ſtinging ſerpents doe
pleaſant greene doe ſtinging ſerpents lye the golden
not thy rouing eye in pleaſant greene doe



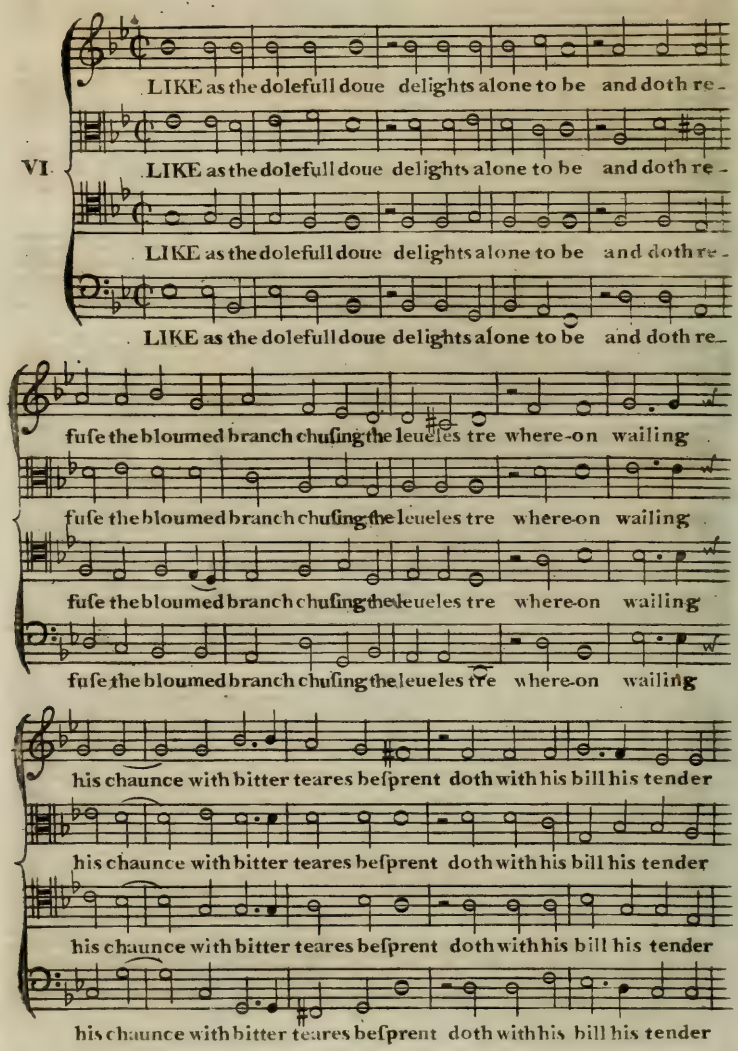
RICHARD EDWARDES OF THE QUEENE'S CHAPEL

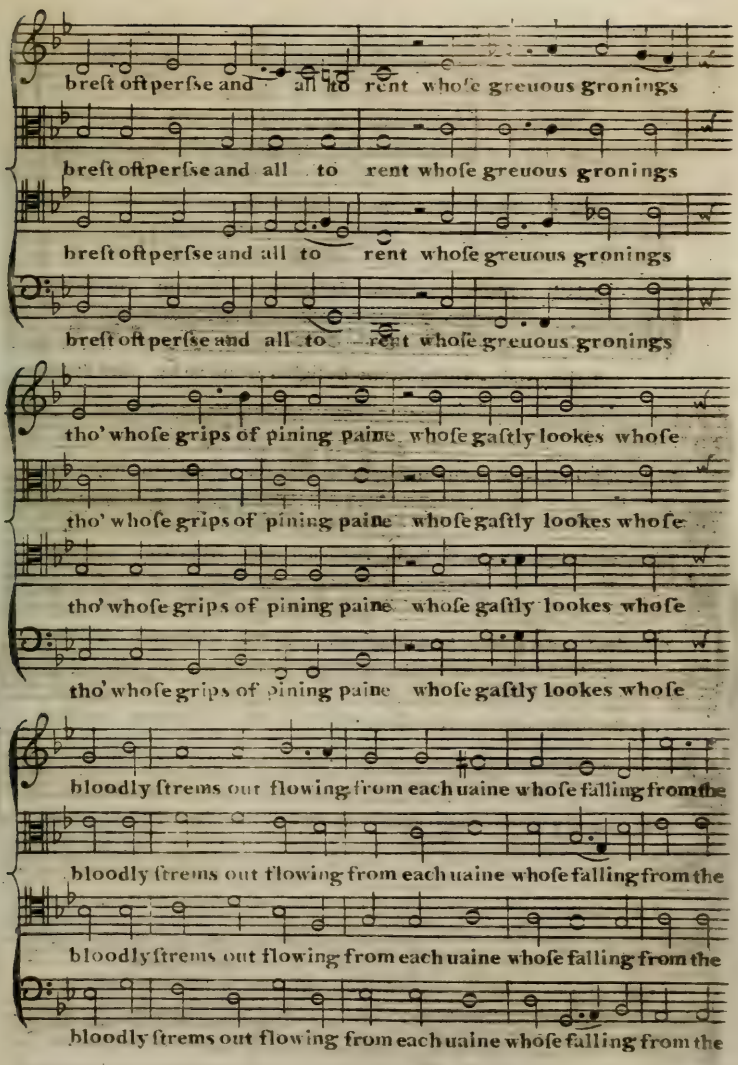
So pleaſant woordes, without performing deedes,
May well be deemed to ſpring of Darnel ſeedes.
The freendly deede is it, that quickly tryes
Where truſty faith and freendly meaning lyes.
That ſtate therefore moſt happy ſeems to be,
Where woordes and deedes moſt faithfully agree.

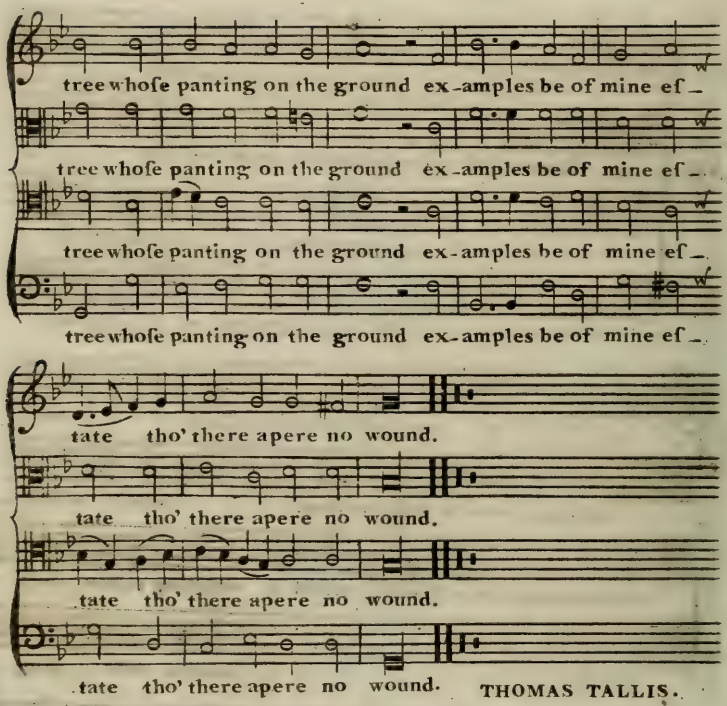
My freend yf thou wylt keepe thy honeſt name
Fly from the blotte of barking ſlaunder's blame.
Let not in woord thy promiſe be more large,
Then thou in deede are wyllyng to diſcharge.
Abhorred is that falſe diſſembling broode,
That ſeemes to beare two faces in one hoode.
To ſay a thing, and not to meane the ſame,
Wyll turne at length to loſſe of thy good name.
Wherefore, my freend, let double dealing goe,
In ſteade whereof let perfect plaineneſſe flowe.
Doo thou no more in idle woordes exceede,
Then thou intendes to doo in very deede.
So goode report ſhall ſpread thy woorthy prayſe
For being iuſt in woord and deede alwayes.

You worldly wightes, that worldly dooers are,
Before you let your woord ſlip foorth too farre,
Conſyder well, what inconuenience ſpringes
By breach of promiſe made in lawfull thinges.
Firſt God miſlikes where ſuch deceit dooth ſwarme;
Next it redoundeth vnto thy neighbours harme;
And laſt of all, which is not leaſt of all,
For ſuch offence thy conſcience ſuffer ſhall.
As barren groundes bringe foorth but rotten weedes,
From barren woordes ſo fruitleſſe chaffe proceedes;
As ſaverie flowres doo ſpring in fertill ground,
So truſty freendes by tryed freendes are found.
To ſhunne therefore the woorſt that may enſue,
Let deedes alway approue thy ſayinges true.

VI.

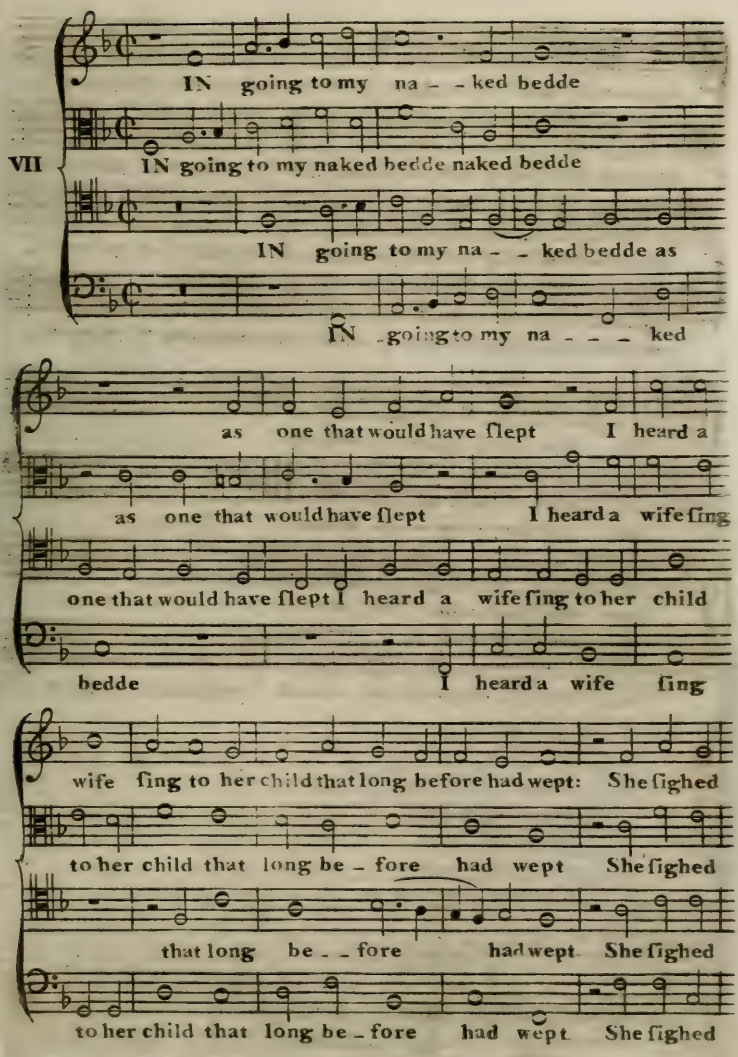

LIKE as the dolefull doue delights alone to be and doth re-
LIKE as the dolefull doue delights alone to be and doth re-
LIKE as the dolefull doue delights alone to be and doth re-
LIKE as the dolefull doue delights alone to be and doth re-
fuſe the bloumed branch chuſing the leueles tre where-on wailing
fuſe the bloumed branch chuſing the leueles tre where-on wailing
fuſe the bloumed branch chuſing the leueles tre where-on wailing
fuſe the bloumed branch chuſing the leueles tre where-on wailing
his chaunce with bitter teares beſprent doth with his bill his tender
his chaunce with bitter teares beſprent doth with his bill his tender
his chaunce with bitter teares beſprent doth with his bill his tender
his chaunce with bitter teares beſprent doth with his bill his tender

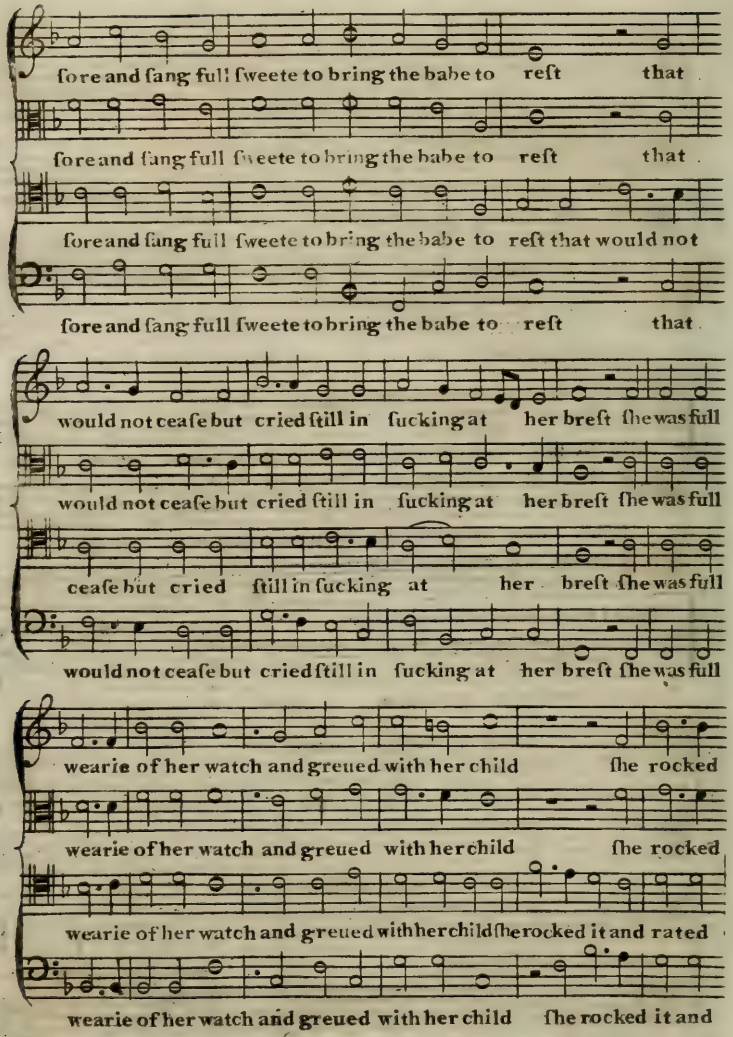

breſt oft perſse and all to rent whoſe greuous gronings
breſt oft perſse and all to rent whoſe greuous gronings
breſt oft perſse and all to rent whoſe greuous gronings
breſt oft perſse and all to rent whoſe greuous gronings
tho' whoſe grips of pining paine whoſe gaſtly lookes whoſe
tho' whoſe grips of pining paine whoſe gaſtly lookes whoſe
tho' whoſe grips of pining paine whoſe gaſtly lookes whoſe
tho' whoſe grips of pining paine whoſe gaſtly lookes whoſe
bloodly ſtrems out flowing from each uaine whoſe falling from the
bloodly ſtrems out flowing from each uaine whoſe falling from the
bloodly ſtrems out flowing from each uaine whoſe falling from the
bloodly ſtrems out flowing from each uaine whoſe falling from the

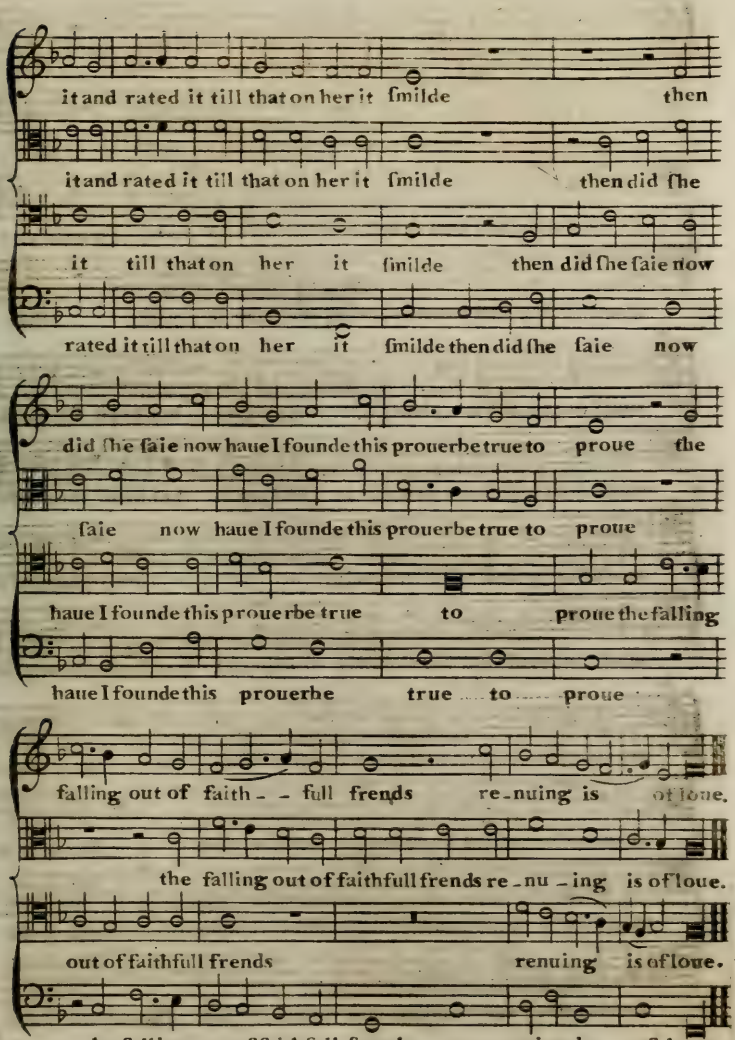


THOMAS TALLIS.

VII


IN going to my na - - ked bedde
IN going to my naked bedde naked bedde
IN going to my na - - ked bedde as
IN going to my na - - - ked
as one that would have ſlept I heard a
as one that would have ſlept I heard a wife ſing
one that would have ſlept I heard a wife ſing to her child
bedde I heard a wife ſing
wife ſing to her child that long before had wept: She ſighed
to her child that long be - fore had wept She ſighed
that long be - - fore had wept She ſighed
to her child that long be - fore had wept She ſighed


ſore and ſang full ſweete to bring the babe to reſt that
ſore and ſang full ſweete to bring the babe to reſt that
ſore and ſang full ſweete to bring the babe to reſt that would not
ſore and ſang full ſweete to bring the babe to reſt that
would not ceaſe but cried ſtill in ſucking at her breſt ſhe was full
would not ceaſe but cried ſtill in ſucking at her breſt ſhe was full
ceaſe but cried ſtill in ſucking at her breſt ſhe was full
would not ceaſe but cried ſtill in ſucking at her breſt ſhe was full
wearie of her watch and greued with her child ſhe rocked
wearie of her watch and greued with her child ſhe rocked
wearie of her watch and greued with her child ſhe rocked it and rated
wearie of her watch and greued with her child ſhe rocked it and


it and rated it till that on her it ſmilde then
it and rated it till that on her it ſmilde then did ſhe
it till that on her it ſmilde then did ſhe ſaie now
rated it till that on her it ſmilde then did ſhe ſaie now
did ſhe ſaie now haue I founde this prouerbe true to proue the
ſaie now haue I founde this prouerbe true to proue
haue I founde this prouerbe true to proue the falling
haue I founde this prouerbe true to proue
falling out of faith - - full frends re-nuing is of loue.
the falling out of faithfull frends re-nu-ing is of loue.
out of faithfull frends renuing is of loue.
the falling out of faithfull frends re-nuing is of loue.

Then tooke I paper, penne and ynke
This proverbe for to write,
In regeſter for to remaine
Of ſuch a worthie wight:
As ſhe proceded thus in ſong
Unto her little bratte,
Muche matter vttered ſhe of waight,
In place whereas ſhe ſatte,
And proued plaine there was no beaſt,
Nor creature bearing life
Could well be knowne to liue in loue,
Without diſcorde and ſtrife:
Then kiſſed ſhee her little babe,
And ſware by God aboue,
The falling out of faithfull frends
Renuing is of loue.

She ſaied that neither king ne prince,
Ne lord could liue aright,
Untill their puiſſance they did proue,
Their manhode and their might.
When manhode ſhal be matched ſo
That feare can take no place,
Then wearie works makes warriours
Eche other to embrace,
And leaue their forſe that failed them,
Which did conſume the rout,
That might before haue liued their tyme,
And their fulle nature out:
Then did ſhe ſyng as one that thought
No man could her reproue,
The falling out of faithfull frendes
Renuing is of loue.

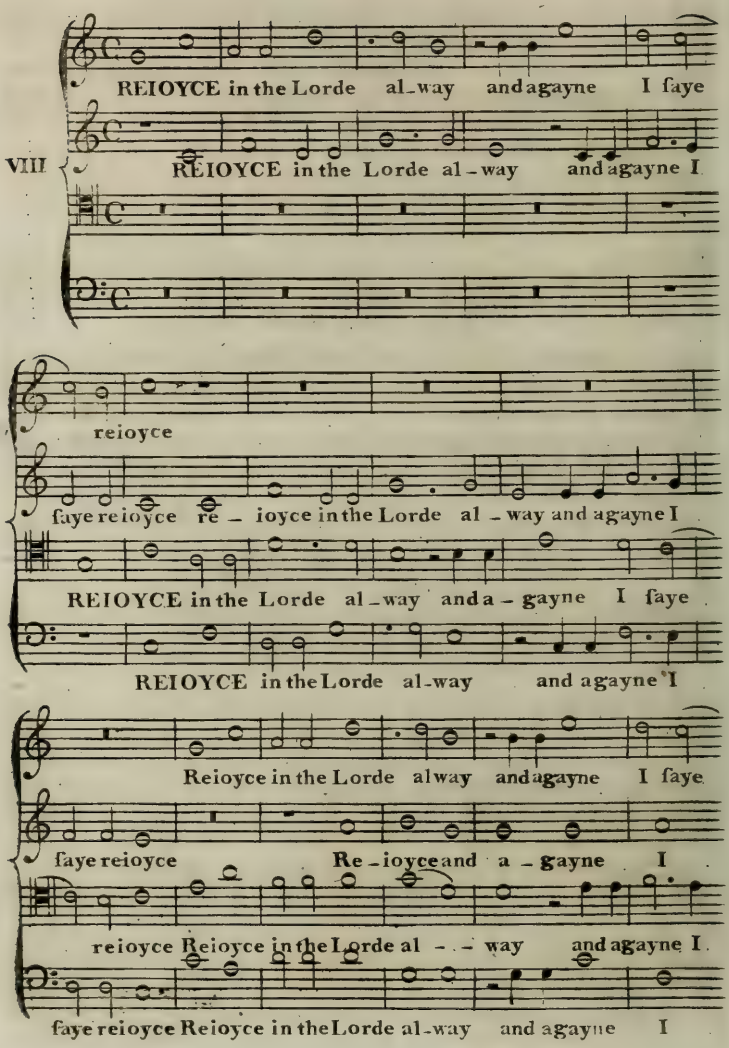
She ſaid ſhe ſawe no fiſhe ne foule,
Nor beaſt within her haunt,
That mett a ſtraunger in their kinde,
But could geue it a taunt:

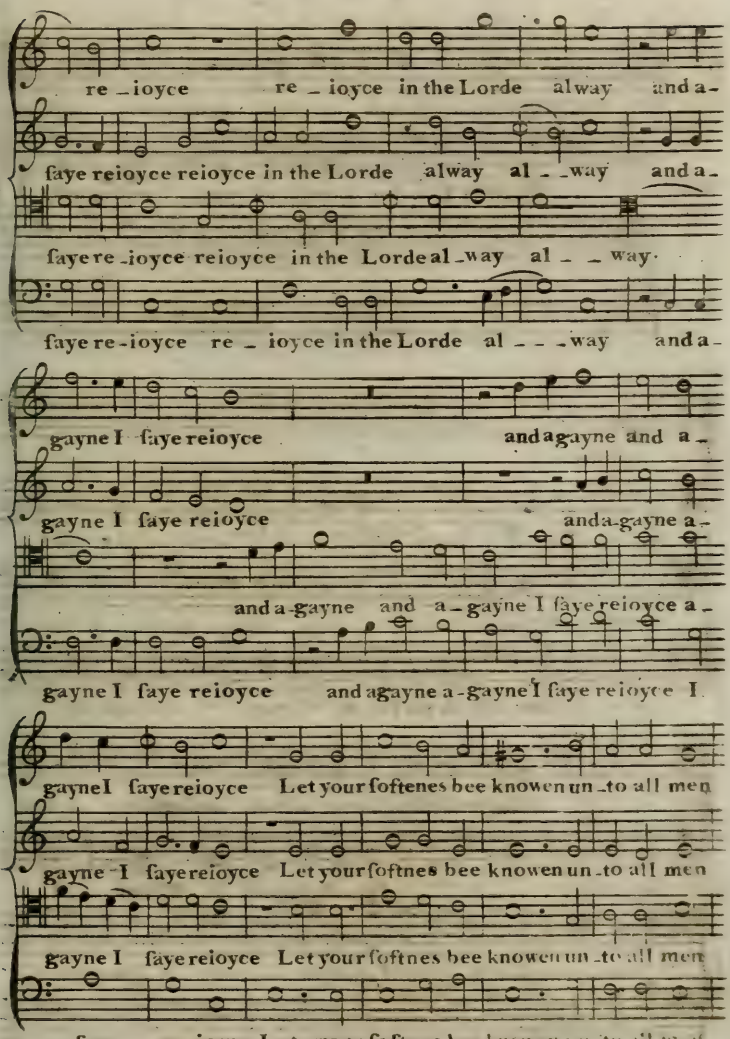
Since

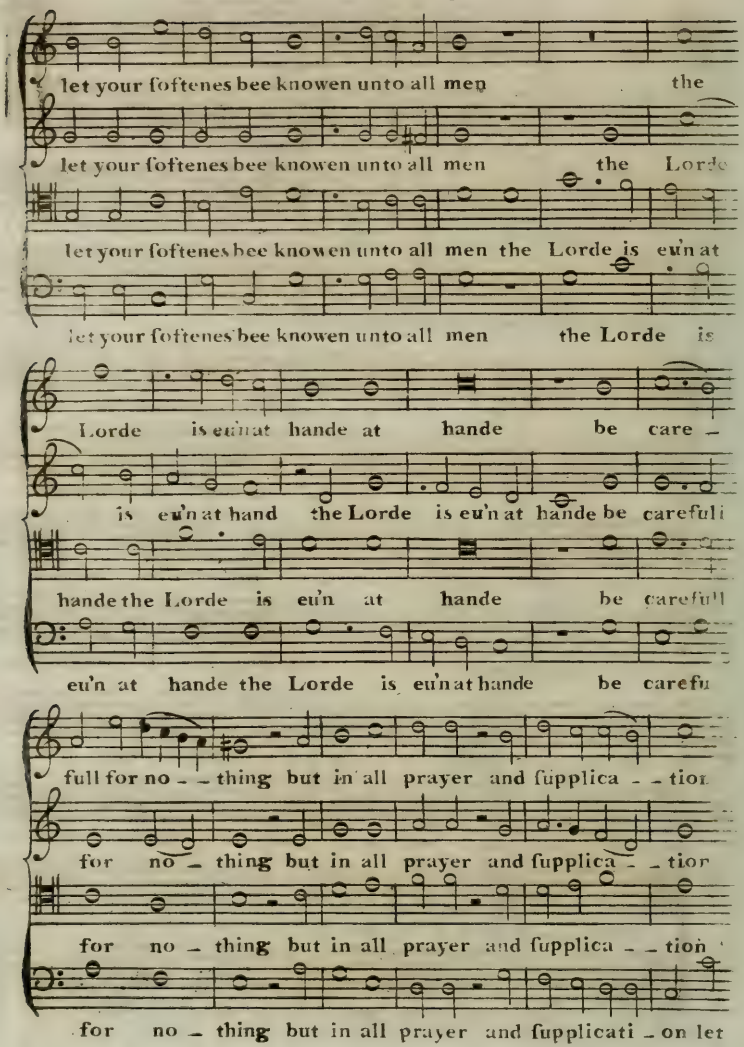
Since fleſhe might not indure,
But reſt muſt wrathe ſuccede,
And forſe who fight to fall to play,
In paſture where they feede.
So noble nature can well ende
The works ſhe hath begone,
And bridle well that will not ceaſe
Her tragedy in ſome;
Thus in her ſonge ſhe oft reherſt,
As did her well behove,
The falling out of faithfull frendes
Renuing is of loue.

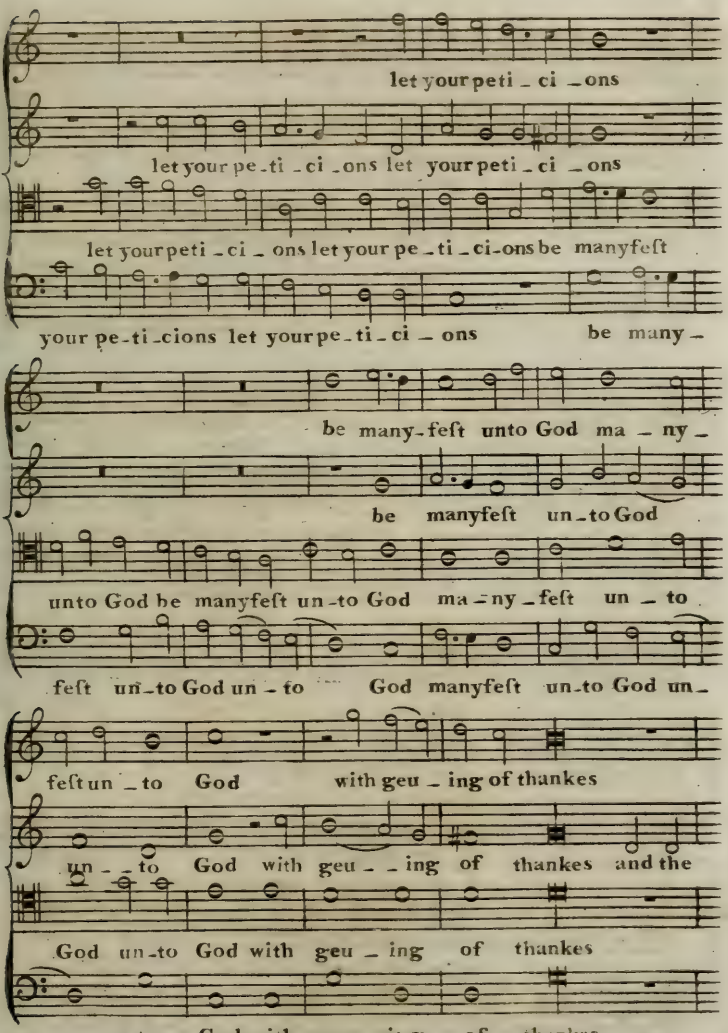
I maruaile much pardy quoth ſhe,
For to beholde the route,
To ſee man, woman, boy and beaſt
To toſſe the world about:
Some knele, ſome crouch, ſome beck, ſome chek,
And ſome can ſmothly ſmile,
And ſome embrace others in arme,
And there thinke many a wile.
Some ſtande aloufe at cap and knee,
Some humble and ſome ſtoute,
Yet are they neuer frends indeede,
Vntill they once fall out;
Thus ended ſhe her ſong and ſaied
Before ſhe did remoue,
The falling out of faithfull frends
Renuing is of loue.

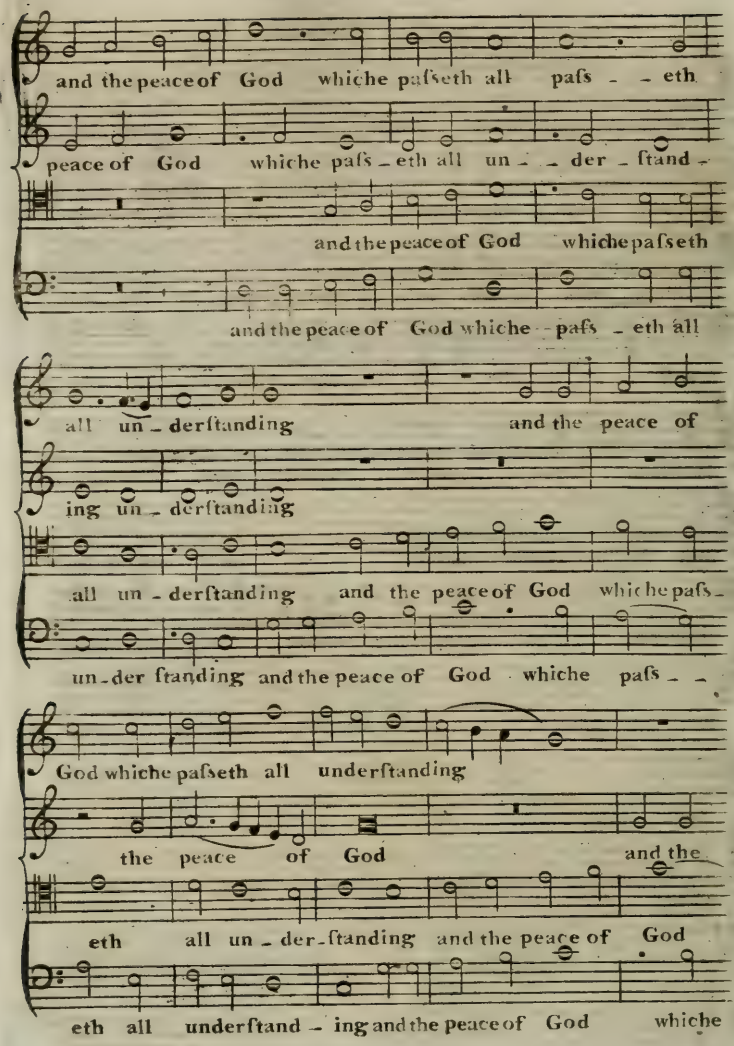
VIII

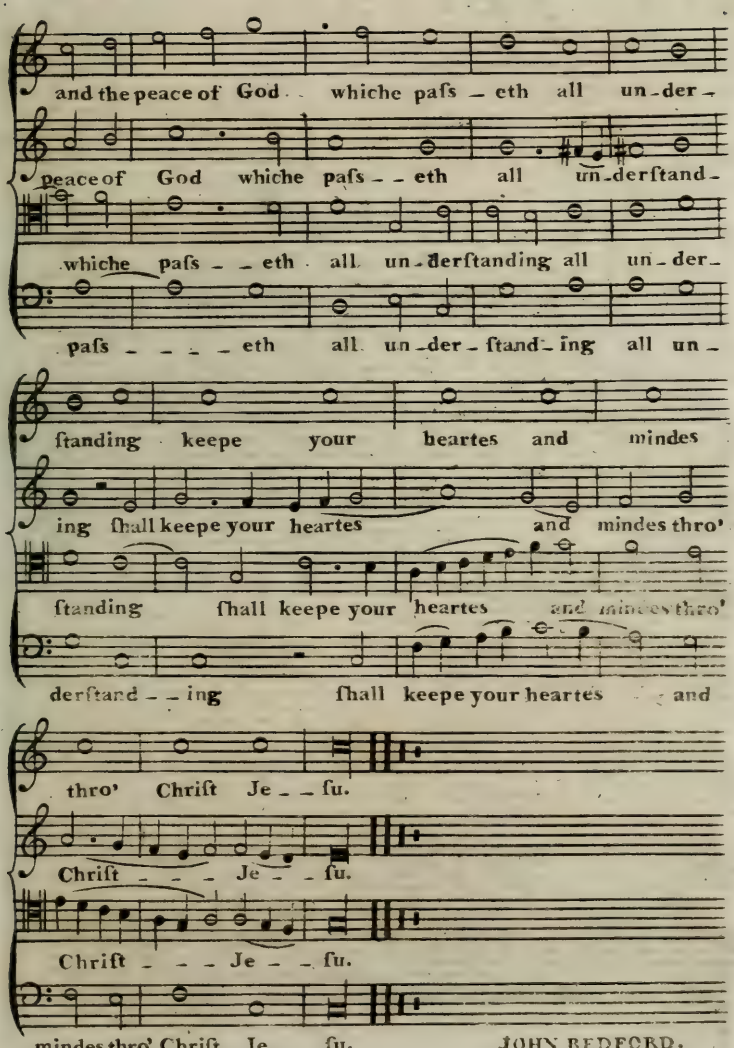

REIOYCE in the Lorde al-way and agayne I faye
REIOYCE in the Lorde al-way and agayne I
reioyce
faye reioyce re- ioyce in the Lorde al-way and agayne I
REIOYCE in the Lorde al-way and a-gayne I faye
REIOYCE in the Lorde al-way and agayne I
Reioyce in the Lorde alway and agayne I faye
faye reioyce Re-ioyce and a-gayne I
reioyce Reioyce in the Lorde al- - way and agayne I
faye reioyce Reioyce in the Lorde al-way and agayne I


re _ ioyce re _ ioyce in the Lorde alway and a-
faye reioyce reioyce in the Lorde alway al _ _way and a-
faye re-ioyce reioyce in the Lordeal-way al _ _ way·
faye re-ioyce re _ ioyce in the Lorde al _ _ _way and a-
gayne I faye reioyce andagayne and a-
gayne I faye reioyce anda-gayne a-
and a-gayne and a-gayne I faye reioyce a-
gayne I faye reioyce and agayne a-gayne I faye reioyce I
gayneI faye reioyce Let your ſoftenes bee knowen un-to all men
gayne-I faye reioyce Let your ſoftnes bee knowen un-to all men
gayne I faye reioyce Let your ſoftnes bee knowen un-to all men
faye re-ioyce Let your ſoftnes bee knowen un-to all men


let your ſoftenes bee knowen unto all men the
let your ſoftenes bee knowen unto all men the Lorde
let your ſoftenes bee knowen unto all men the Lorde is eu'n at
let your ſoftenes bee knowen unto all men the Lorde is
Lorde is eu'n at hande at hande be care –
is eu'n at hand the Lorde is eu'n at hande be careful
hande the Lorde is eu'n at hande be carefull
eu'n at hande the Lorde is eu'n at hande be carefu
full for no – thing but in all prayer and ſupplica – tion
for no – thing but in all prayer and ſupplica – tion
for no – thing but in all prayer and ſupplica – tion
for no – thing but in all prayer and ſupplicati – on let

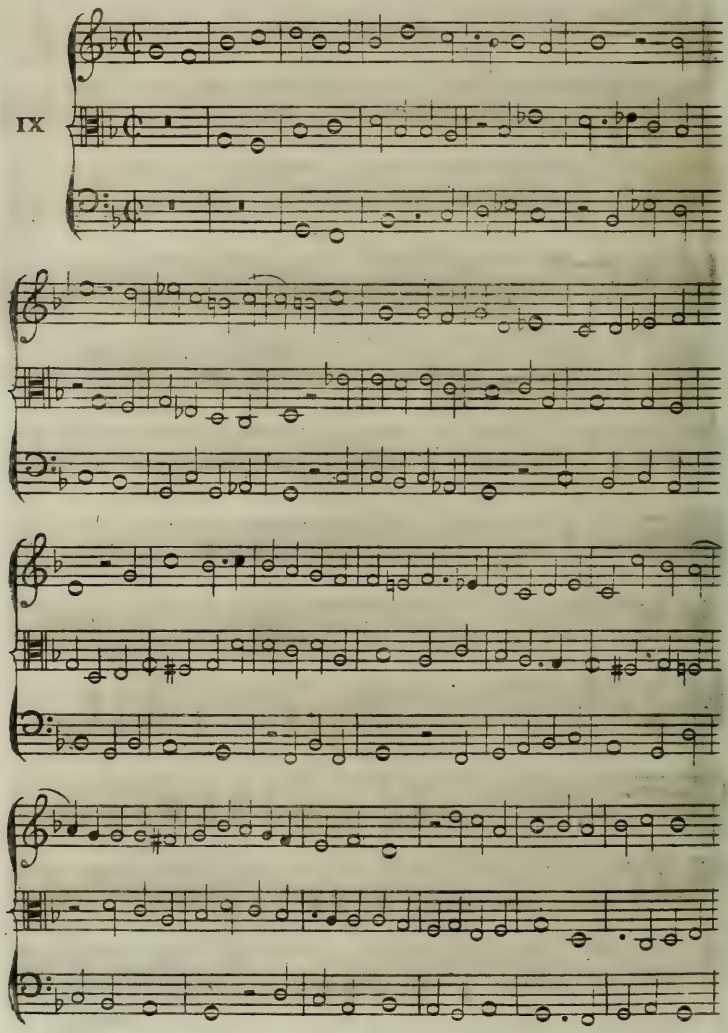

let your peti _ ci _ ons
let your pe _ ti _ ci _ ons let your peti _ ci _ ons
let your peti _ ci _ ons let your pe _ ti _ ci _ ons be manyfeſt
your pe _ ti _ cions let your pe _ ti _ ci _ ons be many _
be many _ feſt unto God ma _ ny _
be manyfeſt un _ to God
unto God be manyfeſt un _ to God ma _ ny _ feſt un _ to
feſt un _ to God un _ to God manyfeſt un _ to God un _
feſt un _ to God with geu _ ing of thankes
un _ _ to God with geu _ _ ing of thankes and the
God un _ to God with geu _ ing of thankes
_ _ _ to God with geu _ ing of thankes

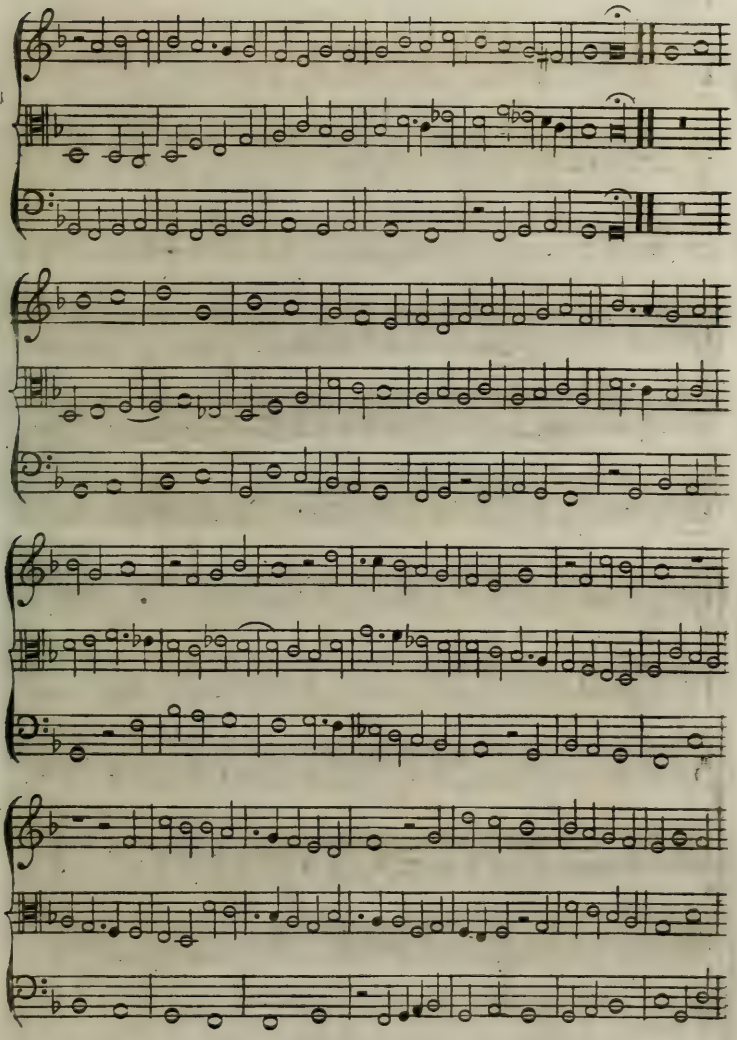

and the peace of God whiche paſseth all paſs - - eth
peace of God whiche paſs - eth all un - - der - ſtand -
and the peace of God whiche paſseth
and the peace of God whiche - paſs - eth all
all un - derſtanding and the peace of
ing un - derſtanding
all un - derſtanding and the peace of God whiche paſs -
un - der ſtanding and the peace of God whiche paſs - -
God whiche paſseth all underſtanding
the peace of God and the
eth all un - der - ſtanding and the peace of God
eth all underſtand - ing and the peace of God whiche

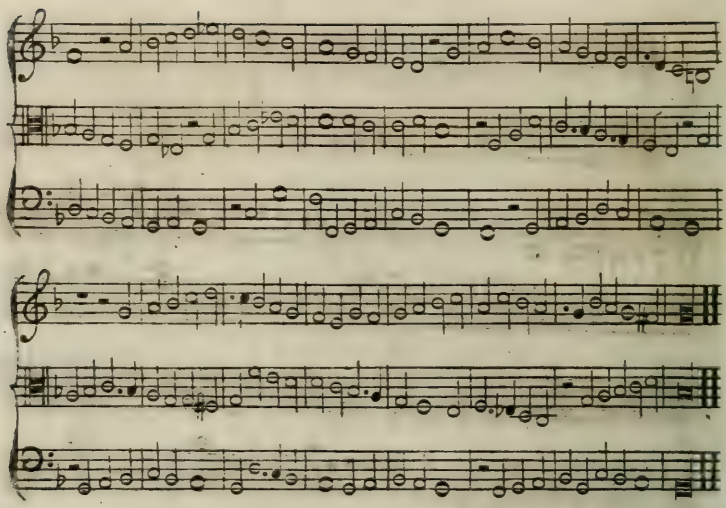


JOHN REDFORD.

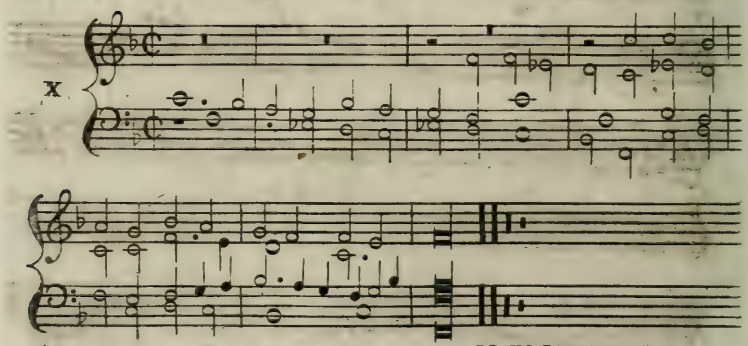
IX



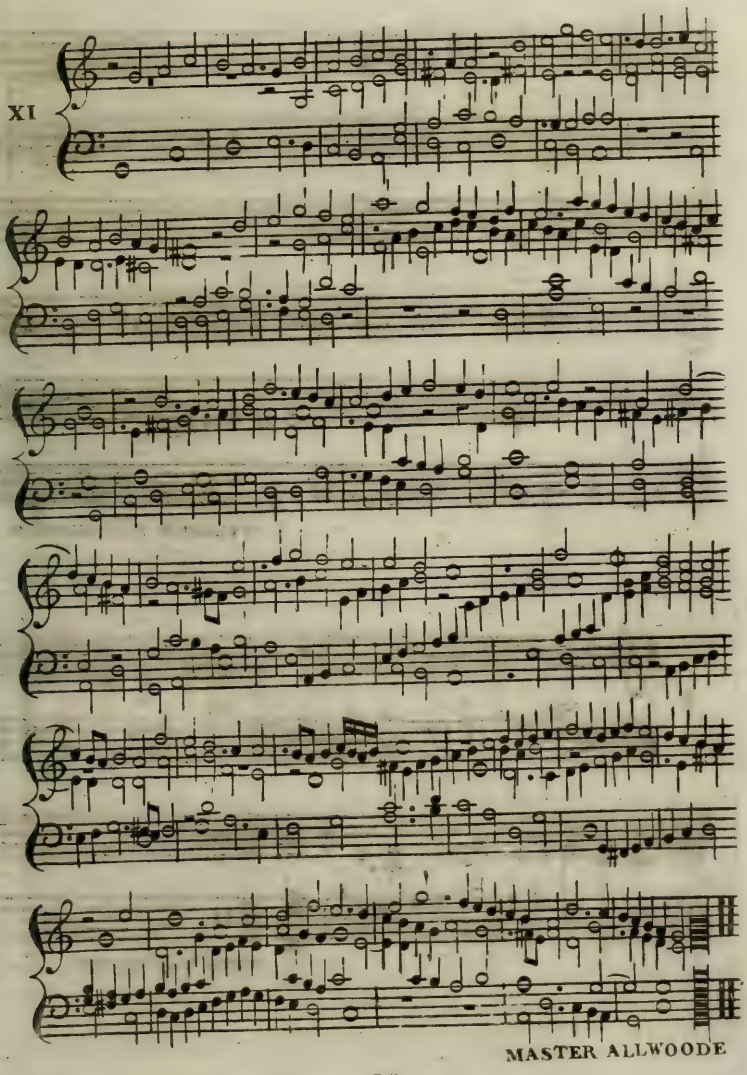




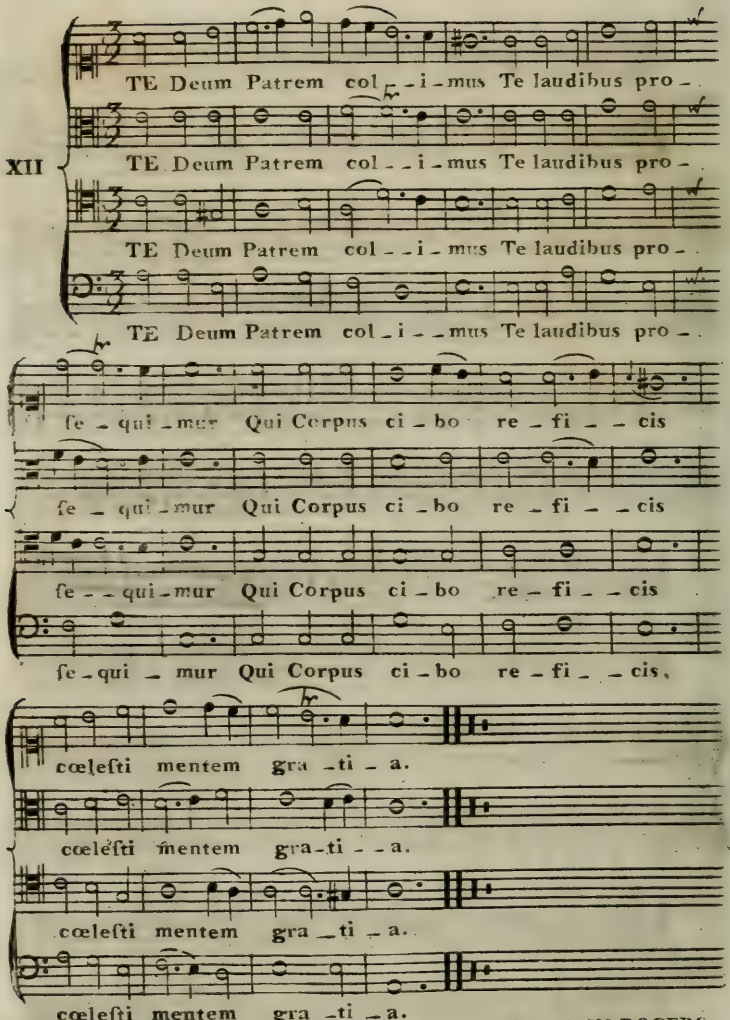
WILLIAM BLITHEMAN.



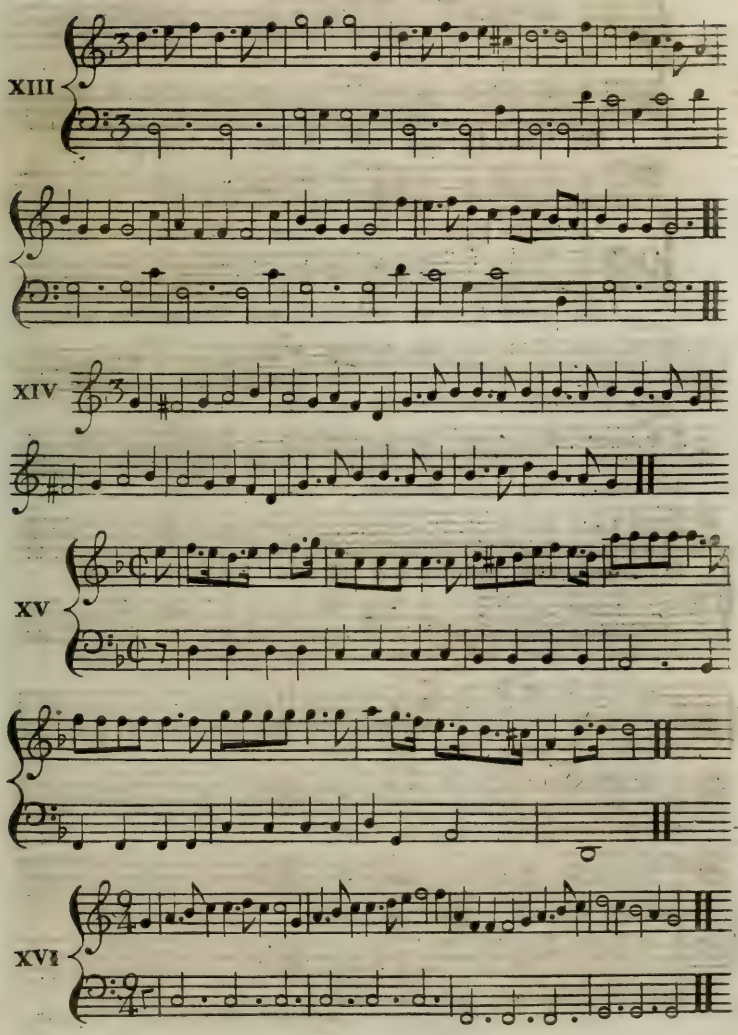
JOHN SHEPHARD.


XI
MASTER ALLWOODE

XII



DOCTOR BENJAMIN ROGERS

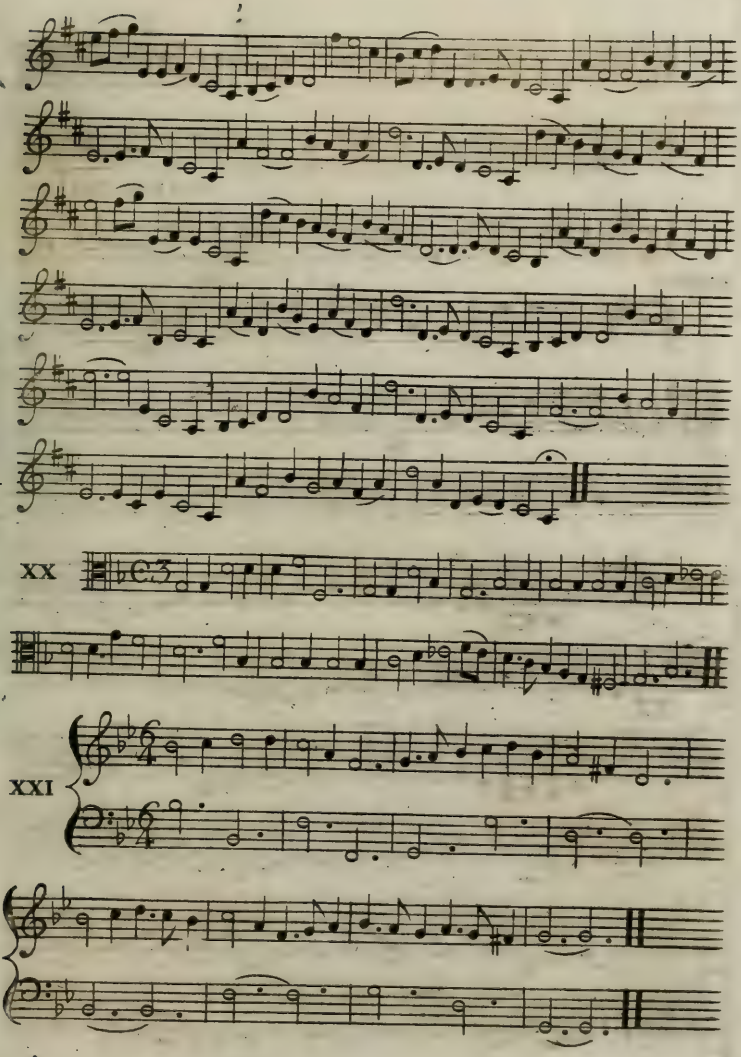

XIII
XIV
XV
XVI

XVII

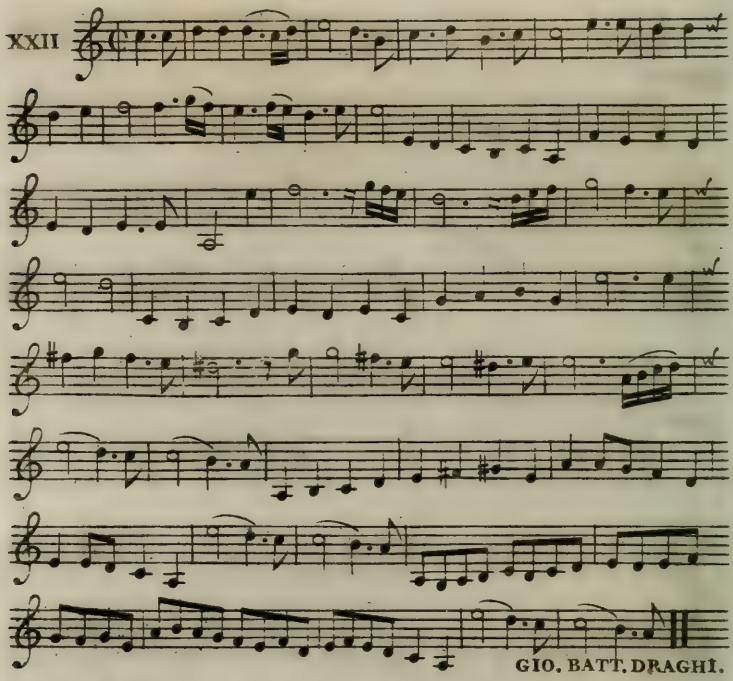
THOMAS TOLLET.

XVIII

XIX

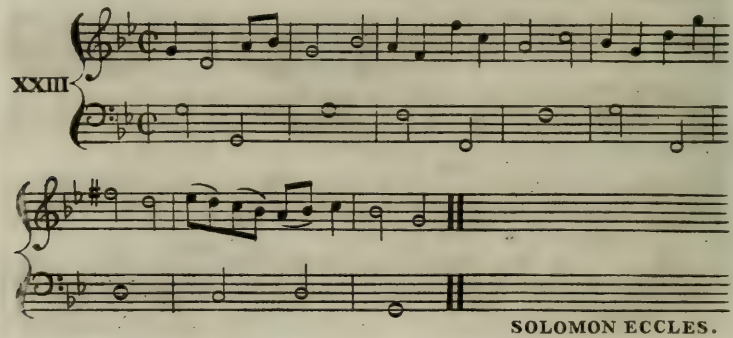

XX
XXI

XXII

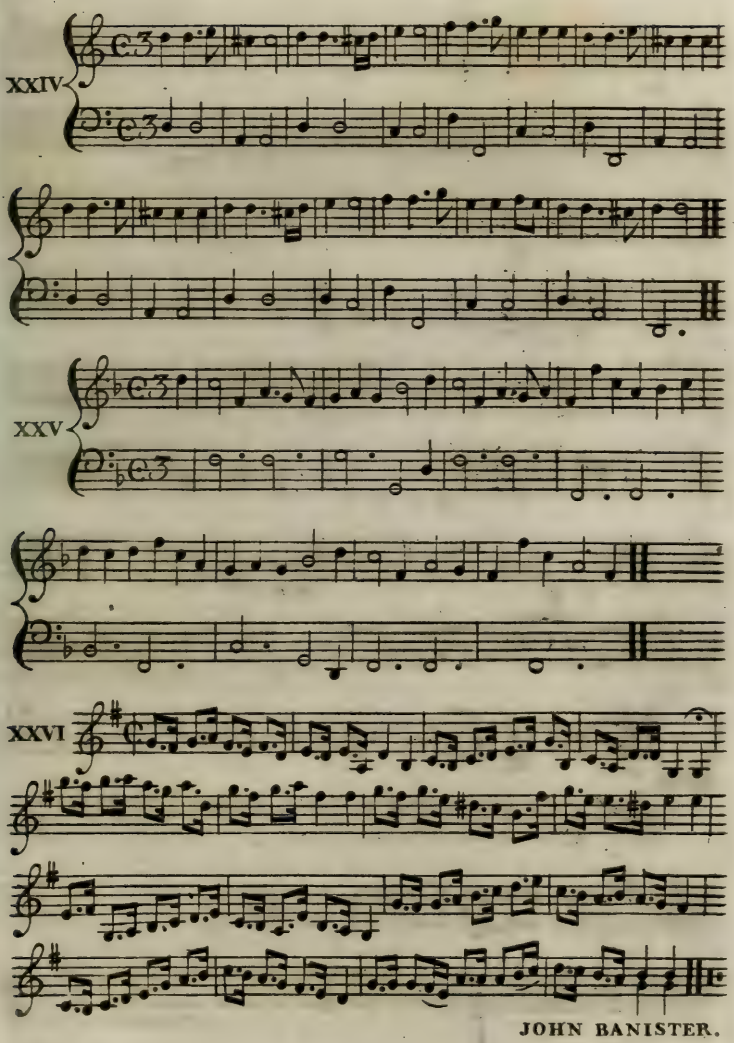


GIO. BATT. DRAGHI.

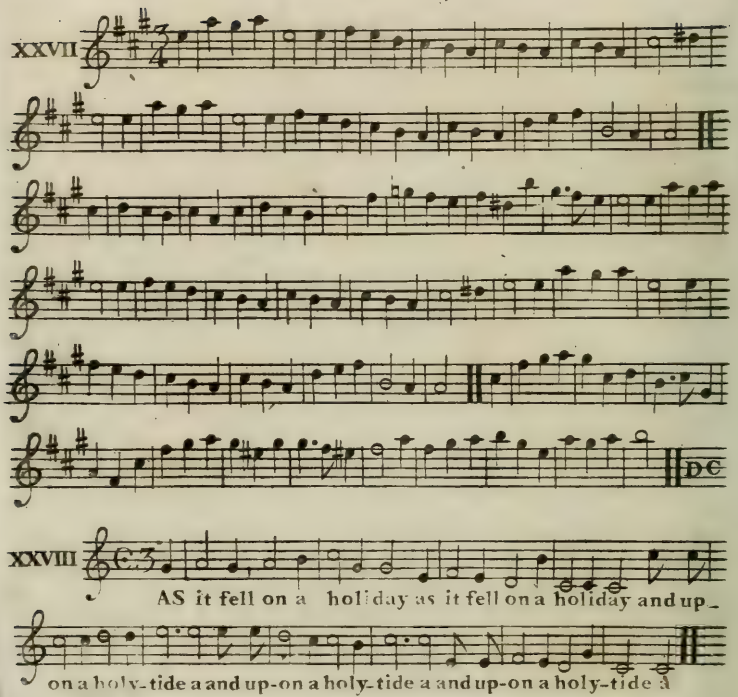
XXIII



SOLOMON ECCLES.



JOHN BANISTER.



John Dory bought him an ambling nag
to Paris for to ride a.

And when John Dory to Paris was come,
a little before the gate a;
John Dory was fitted, the porter was witted,
to let him in thereat a.

The firſt man that John Dory did meet,
was good king John of France a;
John Dory con'd well of his courteſie,
but fell downe in a trance a.

A par-

A pardon, a pardon my liege & my king,
for my merie men and for me a;
And all the churles in merie England
I'le bring them all bound to thee a.

Sir Nichol was then a Corniſh man,
a little beſide Bohyde a;
And he mann'd forth a good blacke barke,
with fiftie good oares on a ſide a.

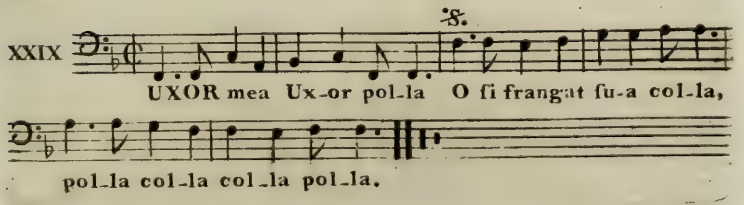
Run up my boy unto the maine top,
and looke what thou canſt ſpie a:
Who, ho; a goodly ſhip I do ſee,
I trow it be John Dory a.

They hoiſt their ſailes both top and top,
the mizen and all was tride a;
And euery man ſtood to his lot,
what euer ſhould betide a.

The roring canons then were plide,
and dub a dub went the drumme a;
The braying trumpets lowdlie cride
to'courage both all and ſome a.

The grapling hooks were brought at length,
the browne bill and the ſword a;
John Dory at length, for all his ſtrength,
was clapt faſt under board a.

XXIX



XXX

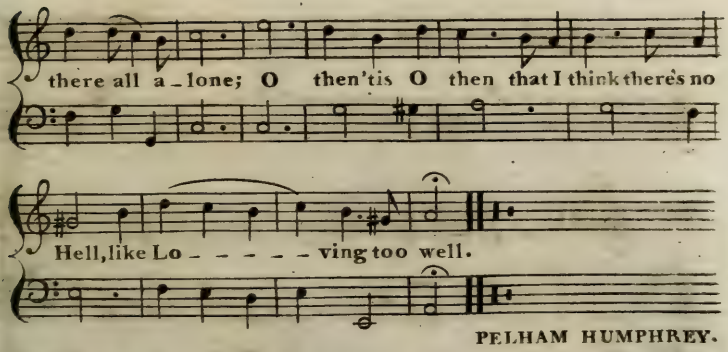
XXXI

XXXII

I paſs all my hours in a ſhady old Grove, but I

live not the day when I ſee not my Love: I ſurvey ev'ry

walk now my Phillis is gone, and ſigh when I think we were



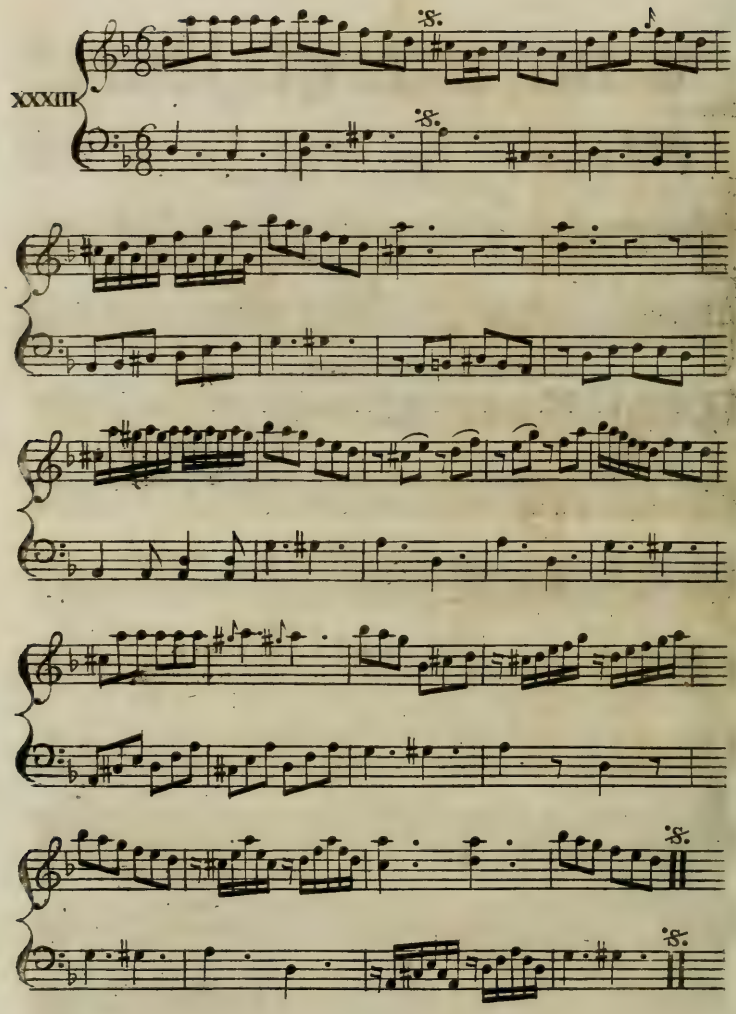
PELHAM HUMPHREY.

But each ſhade and each conſcious bow'r, when I find
Where I once have been happy, and ſhe has been kind;
When I ſee the print left of her ſhape in the green,
And imagin the pleaſure may yet come agen;
O then 'tis I think that no joys are above
The pleaſures of Love.

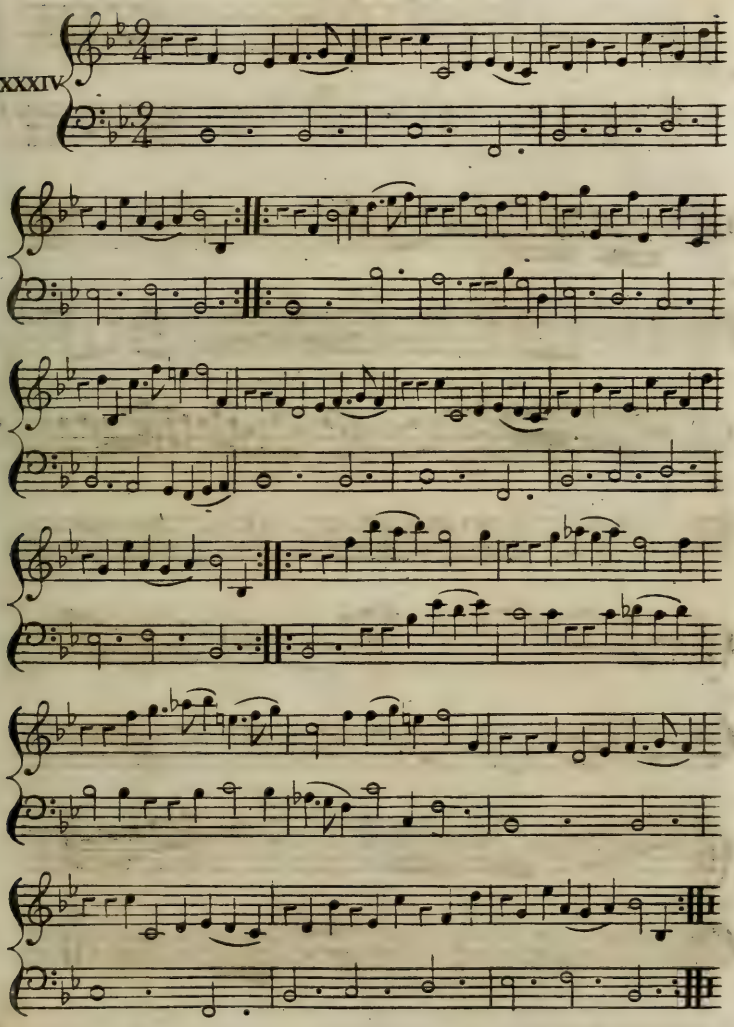
While alone to myſelf I repeat all her charms,
She I love may be lockt in another man's arms,
She may laugh at my cares, and ſo falſe ſhe may be,
To ſay all the kind things ſhe before ſaid to me;
O then 'tis O then that I think there's no hell
Like loving too well.

But when I conſider the truth of her heart,
Such an innocent paſſion, ſo kind without art,
I fear I have wrong'd her, and hope ſhe may be
So full of true love to be jealous of me:
And then 'tis I think that no joys are above
The pleaſures of love.

XXXIII.



XXXIV



JOHN ECCLES.

EXPLANATION of the APPENDIX.

No. I. VERSES ſuppoſed to be a complaint of Anne Boleyn, from an ancient MS; the muſic by Robert Johnſon from another.

II. The Black Sanctus, a ſong ſo called, ſet to muſic as a canon in the ſub-diateſſaron and diapaſon. Concerning which the following account is given in a letter of Sir John Harington to the lord treaſurer Burleigh, printed in the Nugæ Antiquæ, vol. I. page 132. 'In an old booke of my father's I read a merrie uerſe, which 'for lack of my own, I ſend by Mr. Bellot, to diuert your lordſhippe, 'when as you ſay weighty pain and weightier matters will yield to 'quips and merriment. This uerſe is called The Blacke Sauntus, 'or Monkes Hymn to Saunte Satane, made when kynge Henrie 'had ſpoylede their ſynginge. My father was wont to ſay that 'kynge Henrie was uſed in pleaſaunte moode to finge this uerſe; and 'my father, who had his good countenance, and a goodlie office in 'his courte, and alſo his goodlie Eſther * to wife, did ſometyme 'receiue the honour of hearing his own ſonge, for he made the tune 'which my man Combe hath ſent herewith; hauing been much 'ſkilled in muſicke, which was pleaſing to the kynge, and which he 'learnt in the fellowſhip of good Maiſter Tallis, when a young 'man.'

III. A ſong ſet to muſic by William Bird in the form of a madrigal for three voices. Concerning the words of this ſong, it has been long a received tradition among muſical people, that they were written on ſome particular occaſion by king Henry VIII; and in the Nugæ Antiquæ, vol. II. page 248, is a letter from Sir John Harington to prince Henry, written in 1609, wherein the fact is aſcertained by the following paſſage: 'I will now uenture to ſend to your 'readinge a ſpecial uerſe of king Henrie the eight, when he conceiued 'loue for Anna Bulleign. And hereof I entertain no doubt of the

* This Eſther was a natural daughter of the kyng's, to whom he gave as a dower the lands belonging to Bathe priory, or a part thereof.

'author

'author, for if I had no better reaſon than the rhyme, it were ſuf-
'ficient to think that no other than ſuche a king coud write ſuche
'a ſonnet; but of this my father oft gaue me good aſſurance, who
'was in his houſhold. This ſonnet was ſung to the Lady Anne at
'his commaundment; and here followeth

'The eagle's force, &c.'

The muſic is unqueſtionably Bird's, for the ſong as given in the Appendix ſtands the firſt among the ſongs in a work publiſhed by himſelf in 1611, entitled 'Pſalmes, Songs, and Sonnets: Some ſo-
'lemne, others joyful, framed to the life of the words: Fit for
'Voyces or Viols of 3, 4, 5, and 6 parts.'

IV. A Song written by Richard Edwards, a gentleman of queen Elizabeth's chapel, and afterwards maſter of the children there, printed in the Paradyſe of daynty Deuiſes, and alluded to in the play of Romeo and Juliet; the muſic from an ancient manuſcript.

V. Another written by Francis Kindlemarſh, from the Paradyſe of daynty Deuiſes; the muſic by the above Richard Edwards from the ſame MS.

VI. Another from the Paradyſe of daynty Deuiſes, written by William Hunnis of the queen's chapel, the ſucceſſor of Edwards as maſter of the children, and ſet to muſic by Thomas Tallis; from the ſame MS.

VII. A Tale from the ſame collection, written by the above Richard Edwards; the muſic from the ſame MS.

VIII. An Anthem compoſed by John Redford of St. Paul's, temp. Hen. VIII.

IX. A Meane compoſed by William Blitheman, Dr. Bull's maſter.

X. A Poynte, Shephard.

XI. A Voluntary, Allwoode.

XII. The firſt ſtanza of the Hymnus Euchariſticus of Dr. Nath. Ingelo, ſet to muſic by Dr. Benjamin Rogers, of Oxford, and ſung by way of grace before dinner in the hall of Magdalen college.

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XV. to XXVI. Ancient popular tunes, viz. XV. Paul's Steeple. XVI. Old Simon the King. XVII. Tollet's Ground. XVIII. John

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XXVII. Mademoiſelle Subligny's Minuet. This perſon was one of thoſe French dancers, whom, with Monſ. L'Abbé, Balon, De Bargues, and others, Mr. Betterton, about the year 1695, engaged to perform at his theatre in Lincoln's-Inn fields; before which time French dancing was unknown on the Engliſh ſtage.

XXVIII. Ballad of John Dory, with the tune; a round for three voices.

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XXXIII. The tune to the Fandango, a favourite dance of the Spaniards.

XXXIV. A tune for a rope-dance in a ſingular ſtyle, by Mr. John Eccles.

* An old tune, which makes part of a canon in the uniſon, by John Hilton, and printed in his Collection of Catches, Rounds, and Canons, publiſhed in 1652. It takes the above name from the initial words of an old ballad, which is ſet to it, and was a favourite tune of queen Mary, the conſort of William III. See vol. IV. page 6, in not.

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Hexachords, of Guido, defined, I. 430.

Heyden, Sebaldus, a writer on muſic, II. 409.

Heyther, Dr. IV. 30. Founds and endows a muſic lecture in the univerſity of Oxford, ib. Together with Orlando Gibbons is created doctor in muſic, 31. Propoſes to diſpute publicly with Dr. Giles on certain queſtions in muſic, yet had little ſkill in the ſcience, 33. The exerciſe for his degree compoſed by Gibbons, ib. Was an intimate friend of Camden, and dwelt in the ſame houſe with him, 32.

Hill, Aaron, undertakes the management of the Haymarket theatre, V. 146. Writes the opera of Rinaldo, which is tranſlated into Italian by Signor Roſſi, and ſet by Mr. Handel, and performed with great applauſe, ib.

Hilton, John, organiſt, and alſo pariſh-clerk of St. Margaret's, Weſtminſter, IV. 46. An excellent compoſer, eſpecially of catches and rounds, ib.

Hingston, John, a ſcholar of Orlando Gibbons, IV. 44. Inſtructs the daughters of Oliver Cromwell in muſic, 45. Breeds up two boys to ſing with him the Latin ſongs of Deering, which Cromwell delighted to hear, ib. Has concerts at his houſe in St. James's park, at which Cromwell would ſometimes be preſent, ib. Sir Roger L'Eſtrange, for being accidentally a performer at one of them, is ſtigmatized with the name of Oliver's fidler, ib.

Hirsaugiensis, Guil. a writer on muſic, II. 19.

Hirsaurgiensis, Conr. a writer on muſic, II. 38.

Hobrechth, Jacobus, a celebrated compoſer, and the preceptor in muſic to Eraſmus, II. 470.

Hocket, a monkiſh term in muſic, explained, II. 195.

Hoffman, Eucharius, a writer on muſic, III. 195.

Hofhaimer, Paulus, a muſician, his eulogium by Ottomarus Luſcinius, II. 447.

Holcombe, Henry, a ſinger in the Engliſh Italian opera, while a boy, and a compoſer of ſongs, V. 187.

Holder, Dr. IV. 541. Particulars of him and his wife, the ſiſter of Sir Chriſtopher Wren, 542. Abſtract of a treatiſe on the natural grounds and principles of harmony written by him, I. 309, et ſeq. V. 543.

Homily on the time and place of prayer, a curious converſation extracted from it between two old women, on the reformation of church-muſic, III. 460.

Honeyman, Samuel, the talking blackſmith, i. e. one of thoſe called Ventriloqui, frights Tom Britton, the famous muſical ſmall-coal man to death, V. 78.

Hooker, his defence of the practice of chanting the pſalms againſt the objections of Cartwright the puritan, III. 264. n. His fine eulogium on muſic, 495.

Hooper, Edm. a compoſer of parts to the old pſalm-tunes, IV. 26.

Hopkins, John, one of the verſifiers of the Pſalms, ſtyled by biſhop Tanner, 'Poeta, 'ut ea ferebant tempora, eximius,' III. 501.

Hornpipe, a kind of air, ſuppoſed to have been invented by the Engliſh, IV. 390. Its time, 391. Two ſpecimens of it, V. 367, 368. An inſtrument in Wales ſo called, IV. 390.

Howard, cardinal, procures ſome of the compoſitions of Blow and Purcell to be ſent to Rome, IV. 492.

Howard, lady Eliz. the wife of Dryden, a ſcholar of Purcell, erects a tablet in Weſtminſter-abbey to his memory, IV. 509.

Howes, William, a cornet in the king's chapel after the Reſtoration, IV. 63.

Hucbald de St. Amand, a Benedictine monk, invents a new diviſion of the monochord, and a peculiar kind of notation, I. 414. A ſpecimen thereof, 415. Two epitaphs on him, celebrating his learning and virtues, ib.

Hughes, John, verſes of his under a print of Britton, the ſmall-coal man, V. 74. Was a performer at his concert, 76. Writes the opera of Calypſo and Telemachus for Mr. Galliard, and ſundry cantatas for him and Dr. Pepuſch, 133, 189, 196. Verſes by him on the different parties formed in favour of Mrs. Toſts and Signora Margarita,

garita, 155. Others on the flight of Mrs. Barbier, 156.

Hume, Tobias, Capt. an excellent performer on the viol da gamba, and a compoſer, III. 422.

Humphrey, Pelham, a fine compoſer of anthems, in which he ſucceeds ſo well, that Capt. Cook, his maſter, envies him, and dies of diſcontent, IV. 428. Is made maſter of the children in the room of Cook, but dies ſoon after, ib. A ſong of his compoſing, the words by king Cha. II. Appendix, No. XXXII.

Humphries, John, a compoſer for the violin, V. 365.

Hunnis, Will. a poet and muſician, III. 254, n. 418, n. Publiſhed a verſion of ſelect pſalms, 418, n. Succeeds Edwards as maſter of the chapel children, ib.

Hunt, Mrs. Arabella, a fine ſinger and performer on the lute, and a favourite of queen Mary, IV. 545. Verſes on her by Mr. Congreve, 546.

Hymns of the Greek church, with the muſical notes, I. 390, 394, 395, II. 35.

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James, a deacon of Paulinus, biſhop of Northumbria, a famous ſinger, is ſtationed at York for the purpoſe of teaching the method of ſinging at Rome, and in the churches of Kent, I. 371, n.

James I. king of Scotland, an excellent poet and muſician, IV. 4. His character from Buchanan and Hector Boethius, ib. n. The inventor of the Scots melody, IV. 5. The prince of Venoſa an imitator thereof in his madrigals, ib.

James I. king of England, after a long and chargeable ſuit, increaſes the ſtipends and allowance of the gentlemen and children of his chapel, IV. 11. Copy of the entry of this augmentation in the cheque-book of the royal chapel, with an anathema againſt any that ſhould take out the leaf, 11, 12.

James II. a proficient on the guitar, IV. 360, n.

James, John, V. 373. An eminent organiſt, but of a ſtrange character, ib. Famous for his extempore performance, 374.

Jeacock, Sam. a baker of Clerkenwell, and a performer at Mr. Caſſon's concert, V. 128. One of the founders of the Madrigal Society, 351. Particulars and character of him, ib.

Jefferies, Geo. organiſt to king Cha. I. at Oxford, IV. 64.

Jefferies, lord chief juſtice, being a member of the Temple ſociety, of two organs made for the Temple church, the one by Father Smith, the other by Harris, determines in favour of the former, IV. 355.

Jenkins, John, a celebrated compoſer of fantaſias for viols, IV. 62. Yet promotes the practice of the violin by the publication of ſonatas for two violins and a baſs, the firſt work of the kind compoſed by an Engliſhman, ib.

Jewit, Rand. a diſciple of Orlando Gibbons, and a ſkilful organiſt, IV. 64.

Ignatius, St. by the relation of a viſion of angels ſinging alternately, gives authority to the introduction of antiphonal ſinging in the Chriſtian worſhip, I. 282.

Immyns, Mr. John, at the age of forty takes to the practice of the lute, and by the help of Mace's book alone, becomes a good proficient on it, IV. 467, n. He and others eſtabliſh a ſociety for the performance of madrigals, V. 349. Progreſs thereof, 350. Is appointed luteniſt of the royal chapel, ibid.

Inglott, Will. organiſt of Norwich, V. 22. His monument repaired by Dr. Croft, ib. Verſes inſcribed thereon, ib.

In nomine, a technical term in muſic, conjectures about its ſignification, III. 280, n.

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phen, 151. Harp of Æolus as originally conſtructed by Kircher, 218, 219. A violin of a ſingular form, given by queen Elizabeth to the earl of Leiceſter, 343.

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John, a famous ſinger and precentor of the church of St. Peter at Rome, is ſent by pope Agatho into Britain, I. 371, n. Settles at the monaſtery of Wiremouth in Northumbria, and teaches the monks thereof and others that reſorted to him, the true Cantus Gregorianus, ib.

John XX. pope, invites Guido Aretinus to Rome, who with the abbot of his convent, and the precentor of the church thereof, go thither; being arrived there, he enquires of Guido touching his improvement of the ſcale, and his new method of ſinging, and approving it, ſubmits to be taught by Guido, I. 441, 442. Endeavours to perſuade Guido to ſettle at Rome, but excuſes him on account of his bad health, 442.

John XXII. pope, a writer on muſic, II. 42.

Jones, Robert, a compoſer of airs to be ſung to the lute and viol, IV. 26.

Jones, the harper, memoirs of him, V. 357, n.

Jongleurs. See Poets Provençal.

Jougleurs. See Poets Provençal.

Isaac, Henricus, II. 428. A compoſition of his, 429.

Isham, John, V. 102. A ſong of his compoſition, 'Bury delights my roving eye,' 104.

Isidore, St. biſhop of Sevil, a writer on muſic, I. 398.

Ives, Simon, V. 23. A lay vicar of St. Paul's, ib. Is made choice of, together with Henry Lawes, to compoſe the muſic of the maſque preſented by the four inns of court before Charles I. and his queen at Whitehall, ib.

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Kapsberger, Johannes Hieron. IV. 183. A voluminous compoſer and ſkilful performer on the theorbo-lute, ib. Aſſiſted Kircher in the Muſurgia, ib. Repreſented by Doni, who knew him, as a man of great aſſurance and volubility, III. 184. Perſuades a biſhop to baniſh from his chapel the muſic of Paleſtrina, and obtrudes his own in its ſtead, ib. Improves the theorbo, and brings it into repute, ib.

Keiser, Reinhard, a voluminous compoſer of operas, in the German language, for the theatre at Hamburg, V. 250.

Keller, Godfrey, a celebrated maſter of the harpſichord, and a compoſer, V. 170.

Kepler, Joh. IV. 155. A great philoſopher and mathematician, and the aſſociate of Tycho Brahe in his ſtudies, 156. Author of a work entitled Harmonices Mundi, in which he treats largely of muſic, 158. Extracts therefrom, 159, et ſeq. His ingenious conjectures touching the origin of the cliffs, and of the grave and acute ſignatures, 161, et ſeq. Song of a Turkiſh prieſt deſcribed by him in muſical notes, 164. Fanciful analogies remarked by him as ſubſiſting between muſic and ſundry other ſubjects, 165. His character, ib.

Kerl, Johann Caſpar, a moſt ſkilful organiſt, IV. 96. A canzone of his compoſition, 97.

Keys, in muſic, reducible to two, I. 163. Proceſs for reſtoring a tranſpoſition to its original ſituation, 164, n. The key of E b with the major third firſt made uſe of by Clemens non Papa, III. 144, n. The multiplication of them a modern refinement, ib.

King, William, organiſt of New college Oxford, ſets Cowley's Miſtreſs, and ſongs of others to muſic, V. 23.

King, Robert, a compoſer of ſongs, V. 23.

King, Charles, almoner and maſter of the children of St. Paul's, particulars of him, V. 162. A compoſer of ſervices and anthems, ib.

Kirbye, Geo. a compoſer of madrigals, III. 387.

Kircher, Athan. IV. 204. Synopſis of

of his Muſurgia Univerſalis, 205. Explanation of the device in the title-page thereof, 207. Abſtract of the work, 208, et ſeq. The inſtrument now called the harp of Æolus invented by him, 218. Deſcription and figure thereof, ib. 219. Extracts from another work of his entitled Phonurgia Nova, with a deſcription of the ſpeaking-trumpet, and an account of its invention, by the author, 222. His refutation of the aſſertion that it was invented in England, ib.

KLEMME, Johann, a celebrated organiſt and church muſician, IV. 83. Particulars of him, ib.

KRIEGER, Johann Philip, a celebrated organiſt and compoſer, IV. 235.

KROPFFGANTZ, Johann, an eminent luteniſt and theoretic muſician, IV. 282.

KRUMBHORN, Caſpar, a blind muſician and organiſt of great eminence, III. 202. His epitaph, ib. Tobias, 203.

KRUMHORN, a kind of pipe, its figure from Ottomarus Luſcinius, II. 452. Alſo the name of a ſtop in an organ, ignorantly taken for an imitation of the Cremona violin, ib. n.

KUHNAU, Johann, an eminent compoſer and organiſt, and a writer on muſic, IV. 281.

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LA GUERRE, Elizabeth-Claude-Jacquette de, a female organiſt of a church in Paris, and the compoſer of an opera repreſented in the Academie Royale, V. 46.

LALANDE, Michel-Richard de, an able performer on the violin, being rejected by Lully, breaks his inſtrument, and renounces the practice of it for ever, V. 44. Betakes himſelf to the organ and harpſichord, is preferred to teach the daughters of Lewis XIV. and otherwiſe advanced, ib. His compoſitions for the church much admired, ib.

LALOUETTE, Jean-François, a diſciple of Lully, and a compoſer for the church, V. 45.

LAMB, Benjamin, a compoſer of anthems, V. 26.

LAMBERT, Michel, an exquiſite luteniſt, and an improver of vocal muſic among the French, V. 39.

LAMPADIUS, a chanter in a church of Lunenburg, a writer on muſic, II. 408.

LAMPE, John Frederic, V. 371. Arrives in England, and is engaged by Rich to compoſe the muſic to his pantomime and other entertainments, ib. Sets for Carey his burleſque opera of the Dragon of Wantley, as alſo the ſequel, ib. Publiſhes a treatiſe on thorough-baſs, ib.

LANFRANCO, Gio. Maria, a writer on muſic, II. 408.

LANIERE, Nich. a muſician of eminence, and alſo an excellent painter and an engraver, III. 380. Aſſiſts in compoſing the muſic for the nuptials of Carr, earl of Somerſet, and the divorced counteſs of Eſſex, 381. Is appointed maſter of king Charles the Firſt's muſic, IV. 36. Proſecutes a Scire Facias againſt the London company of muſicians for a repeal of their charter, and obtains judgment thereon, 369. Solicits and procures a charter of incorporation of a company of muſicians in Weſtminſter, ib. Abſtract thereof, 365, et ſeq.

LASSO, Orlando de, a native of Mons in Hainault, II. 497. Thuanus's character of him, ib. Being in the ſervice of Albert, duke of Bavaria, is called from thence by Charles IX. of France to be his chapel-maſter, but is ſtopped on his journey by the news of his death, and returns, 498. Inſcription on his monument, 498. Two ſons of his, muſicians, 500. A madrigal of his compoſition, 'Oh d'amariſſime onde,' 501.

LATIMER, biſhop, by his injunctions to the prior and convent of St. Mary, in his dioceſe of Worceſter, forbids in their ſervice all manner of ſinging, III. 459.

LAWES, William, an excellent muſician and compoſer, IV. 47. A great favourite of Cha. I. ib. Takes up arms for the king, and is ſlain at the ſiege of Cheſter, ib. The king, deeply affected at his loſs, wears mourning for him, ib.

LAWES, Hen. IV. 48. Together with Simon Ives compoſes the muſic for the maſque of the four inns of court, repreſented at Whitehall before the king and queen, 50. Being intimate with Milton, prevails on him to write the maſque of Comus, 54. Sets it himſelf to muſic, and performs a part therein at the repreſentation, 50, 52. The ſong 'Sweet echo,' as ſet by him, 53. Mr. Fenton miſtaken in his account of him and Coperario, 55.

Le Begue, Notgerus, a monk of St. Gal, and a writer on muſic, I. 411.

Le Cerf, Jean-Laurent, defends the muſic of the French againſt the objections of the abbé Raguenet, V. 56.

Le Clair, Jean-Marie, V. 383. A fine performer on the violin, and a compoſer for that inſtrument, ib. Is aſſaſſinated in the ſtreets of Paris, 384.

Legrenzi, Giovanni, a celebrated compoſer, and the preceptor of Antonio Lotti of Venice, IV. 286.

Leighton, Sir William, a compoſer of muſical ayres and ſongs, IV. 26.

Le Jeune, Claude, III. 204. Relation of a gentleman excited to frenzy by his muſic at the duke de Joyeuſe's wedding, 205. Compoſes the tunes to the Pſalms of Beza and Clement Marot, ib. Account of theſe and other of his compoſitions publiſhed by his ſiſter, 454.

Le Maire, Monſ. a French muſician, ſaid to have firſt introduced the ſyllable si into the French ſolmiſation, I. 435, n. Labours for thirty years to bring it into practice, but in vain, ib. Nevertheleſs upon his deceaſe all the muſicians of France adopt it, ib.

Lenton, John, a maſter of the flute and a compoſer, V. 23.

Leo X. pope, letter from him to the marquis of Mantua, requeſting him to ſend a ſinger of his to ſerve in the pontifical chapel, V. 114.

Leopold, the emperor, a compoſer of muſic for his own chapel, and a patron of the ſcience, V. 31. Account of the principal muſicians in his court, 32. Being delighted with the recitative of Cariſſimi, and the compoſitions of the Italian maſters, he introduces the Italian muſic into Germany, and ſettles penſions on Caldari, Ziani, Lotti, Bononcini, and others, 248.

L'Epine, Franceſca Margarita de, V. 153. Comes into England with one Greber, a German muſician, and ſings firſt in a paſtoral of his compoſition, and afterwards in the opera, 154. A paſſage in an imitation of an ode of Horace by Mr. Rowe, applied to her and the earl of Nottingham, ib. Epigram on her by the earl of Halifax, ib. Having acquired a large ſum of money, is married to Dr. Pepuſch, 155. Verſes by Mr. John Hughes on the diviſion which ſhe and Mrs. Toſts made of the principal nobility, ib.

Leſſons, for the harpſichord and virginal, the ancient form thereof, IV. 386, n. One of Bird's deſcribed, ib.

L'Eſtrange, Sir Roger, for being accidentally at a concert at Hingeſton's, at which Cromwell dropped in, is by the cavaliers ſtigmatized with the name of Oliver's fidler, IV. 45. An encourager of muſic, and a performer on the viol da gamba, and one of the firſt that frequented the concert of Britton the ſmall-coal man, V. 73.

Le Sueur, chapel-maſter of the church of Notre Dame at Rouen, by an unlucky miſtake in ſetting a pſalm, fails of being elected one of the maſters of the chapel of Lewis XIV. and expoſes himſelf to ridicule, V. 207, 208.

Le Vacher, a celebrated performer on, and alſo a maker of, flajolets, IV. 129.

Leveridge, Richard, a ſinger at the theatres, V. 182. The ſong in the Indian Queen, 'Ye twice ten hundred deities,' compoſed by Purcell on purpoſe for him, ib. A ſinger alſo in the Engliſh Italian operas, ib. And afterwards in the pantomimes exhibited by Rich, 183. Particulars and character of him, ib.

Lewis XII. king of France, a canon of ſingular contrivance, compoſed by Iodocus Pratenſis, purpoſely for him to ſing in, II. 432.

Lewis XIII. king of France, an air of his compoſition, IV. 213.

Lewis XIV. king of France, his famous band of twenty-four violins, IV. 115, n. Inſtitutes a leſſer, and places Lully at the head of it, 238. By the advice of cardinal Mazarine grants a patent to the Sieur Perrin, empowering him to eſtabliſh at Paris and in other cities, academies for the performance of muſical dramas, as in Italy, Germany, and England, IV. 278. Revokes it, and grants permiſſion to Lully to eſtabliſh an academy by the name of the Academie Royale of Paris, ib. The grant at length, 278, 279. Learns the practice of the guitar, and excels his maſter, V. 203.

Liberati, Antimo, a ſinger in the pontifical chapel, and a maeſtro di cappella at

at Rome, IV. 267. Author of a letter to Sig. Ovidio Perſapegi, in which are many curious particulars reſpecting muſic and muſicians, ib. Subſtance thereof, ib.

LIGATURES, their antiquity, II. 152.

LIMMA of Pythagoras, its ratio demonſtrated by Ptolemy, I. 72. The ſentiments of Salinas touching it, 73.

LISTENIUS, Nicolaus, a writer on muſic, II. 409.

LOCK, Matt. IV. 417. Compoſes the muſic for the public entry of Cha. II. at the Reſtoration, ib. Alſo a morning ſervice, with a various ſetting to the preces of the commandments, which being obſtructed in the performance thereof before the king, he publiſhes it, with a preface in vindication of it, 418. Engages in a controverſy with Thomas Salmon, who had written a book tending to explode the cliffs, 419. Sets the muſic to Macbeth and the Tempeſt, 394. And to Shadwell's opera of Pſyche, 425. Is appointed organiſt to queen Catherine, and dies a papiſt, ib.

LOEILLET, John, a teacher of the harpſichord and a compoſer, V. 173. Had a weekly concert at his houſe, at which Corelli's concertos were for the firſt time performed in England, ib.

LOOSEMORE, Henry, a compoſer of ſervices and anthems, V. 24.

LORENTE, Andreas, a Spaniard, author of a work entitled 'El Porque de la Muſica,' IV. 265.

LORENZANI, Paolo, a compoſer of motets, IV. 307.

LOSSIUS, Lucas, together with Melancthon publiſhes the Lutheran ritual, entitled 'Pſalmodia, ſeu Cantica ſacra veteris eccleſiæ ſelecta,' III. 77. Particulars of him, 102. His epitaph, 103. General account of the Pſalmodia, 445.

LOTTI, Ant. organiſt of the ducal chapel of St. Mark at Venice, a celebrated compoſer, V. 36. Proves himſelf by ſolemn evidence to have compoſed a madrigal which Bononcini pretended to be the author of, V. 278. Preſents the academy with a madrigal and a maſs of his compoſition, 348.

LOULIE, author of a treatiſe entitled 'Elemens ou Principes de Muſique,' in which is diſcloſed the method of reſtoring a tranſpoſition to its radical key, V. 40. Contrives an inſtrument for the meaſuring of time, called the Chronometer, ib. Deſcription thereof, ib. et ſeq.

LOUVRE, the dance ſo called, Lewis XIV. fond of it, IV. 390.

LOW, Edward, IV. 64, 349. Upon the re-eſtabliſhment of the liturgy at the Reſtoration, writes directions for the performance of cathedral ſervice, with a formula thereof, IV. 349. Shortly after is appointed one of the organiſts of the royal chapel, 348. Dies in 1682, and is ſucceeded by Henry Purcell, ib. n.

LUIGINO, a celebrated ſinger in the chapel of the emperor Joſeph, V. 132.

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THE END.

ERRATA.

VOL. I.

Page 5, *in the first stave of the music place the* b *on the second line from the bottom.* P. 24, *in the diagram, and wherever else it occurs, for* diatesseron *read* diatessaron. P. 39. *for* 9, 6, 12, *read* 12, 9, 6. P. 49, line 29. *for* breves *read* semibreves. P. 194, l. 24. *for* Aſculæ *read* Aſcaulæ. P. 249, l. 31. *for* their *read* the. P. 259, l. 7. *and in a few other places, for* Storia Muſica *read* Storia della Muſica. P. 270, l. 6. *for* ſymphonic *read* ſymphoniac. P. 296, l. ult. *and wherever else it may occur, for* Senioris *read* Senior. P. 306, l. 7. *read* equanimity. P. 328, the laſt line of the note, *for* and is, *read* and which is. P. 369, l. 1. of the note, *for* Voci *read* Voce. P. 375, l. 14. *for* who *read* which. P. 419. l. 7. *for* Georgius *read* Gregorius. P. 430, *place the character* F *on the loweſt line of the ſtave, and* C *on the loweſt line of the next; and* p. 431. F *in like manner on the loweſt line of the ſtave.* P. 451, l. 2. *for* occurs *read* occur. P. 455, l. 4. *for* meritorium *read* meritorum.

Note, the words Muſicam non eſſe contem! *in* page 421, *are given as the initial ſentence of a tract of Berno on the authority of the Hiſtoire Literaire de la France; but upon a peruſal of the tract itſelf in the library of Baliol-college, where it is now extant, the initial ſentence appears to be* Muſicam non eſſe contempnendam.

VOL. II.

Page 42, line 26, *for* XX. *read* XXII. P. 72, l. 31. *after* ſays, *and alſo after* and, *inſert* is. P. 76, l. 13. *after* at *inſert* a. P. 104, l. 11. *after* colours *read* that. P. 107 l. antepenult. of the note, *for* exubias *read* excubias. P. 111, l. 23. of the note, *for* was *read* were. P. 114, l. 27 *for* become *read* became. P. 150, l. 2. of the note, *for* Bodleian *read* Cotton. P. 153, l. 5. *for* at *read* as. Line 13. *dele* the. P. 201. l. 11. *for* concludes *read* conclude. P. 241, l. 29. *for* aleumiſtical *read* alcumiſtical. P. 253, l. 13. *for* hoſpitalarius *read* hoſpitalarius. P. 255, l. 27. *for* offices *read* officers. P. 257, l. 20. of the note, *for* reflection *read* refection. P. 262, l. 17. *after* nobleſt *read* of all. P. 268, l. 7. of the note, *after* London *alter the period to a comma.* P. 304, l. 20. *for* 1452 *read* 1453. P. 353, l. 12. *after* laſt *dele* part. P. 376, l. 2. of the ſecond paragraph of the note, *for* twenty *read* twenty-four. P. 449, l. 2. *for* firſt *read* ſecond. P. 450. l. 1. *for* ſecond *read* firſt. P. 456, l. 4. of the note, *after* conſidered *read* as. Line 17. *after* for, *for* the *read* a.

VOL. III.

Page 54, line 5. *after* firſt *read* ' In. P. 85, l. 10. *for* Caſſien *read* Baſſien. P. 97, l. 18. *for* ogiuno *read* ogniuno. P. 126, l. 24. *after* inſtruments *read* he. P. 191, l. 18. *for* Paleſtrino *read* Paleſtrina. P. 209, l. 11. *for* principle *read* principles. P. 460, l. 8. *after* ſervice, *alter the period to a comma.* P. 467, l. 2. of the note, *for* Bayle *read* Bale. P. 525, l. 7. *after* reſt *dele* it.

VOL. IV.

Page 40, line 31. *dele* and. P. 43, l. 22. *for* has *read* have. P. 44, l. 9. *inſert a period after* muſician, *and make the following letter a capital.* Line 10. *for* and *read* he. P. 75, l. 9. of the note, *dele* and is. P. 77, in the laſt note, *for the note of reference* * *put* †. P. 78, l. 20. *for* Nodus Salomonis *read* Canon Polymorphus. P. 94, ſtave 2. *for* a minim reſt *put* a crotchet reſt. P. 104, l. antepenult. *after* of *inſert* la. P. 132, l. 1. *after* Maxima *inſert* the. P. 146, l. 12. *for* belong *read* belongs. P. 169, l. 16. *after* ſame *read* manner. P. 290, l. 1. of the note, *for* Dorothea *read* Charlotta. P. 303, l. 20. *for* or *read* and. P. 346, l. 4. *for* ſix *read* ſeven. P. 347, l. 8. *for* theatre *read* theatric. P. 390, l. 27. *for* uſual *read* unuſual. P. 394, l. 16. *for* was *read* were. P. 423, l. 1. *for* it *read* the. P. 481, l. 6. *for* now, which, *point and read* , which now.

VOL. V.

P. 15, line 34. *after* cathedral *read* and. P. 25, l. 20. *inſert* DANIEL, l. 22. *for* Chriſt-Church *read* St. Patrick's. P. 60, l. 3. *dele* Poſt-Communions. P. 61. ſtave 4. *dele* the ſharp before E. P. 83. l. 1. of the note, *for* violins *read* viols. P. 95, paragraph 2. *for* 1715 *read* 1713, *in two places.* P. 147, l. 22. *for* 1711 *read* 1712. P. 356, l. 1. *after* compoſition *inſert a comma, and alſo after* elegant, *in* l. 3. P. 359, l. 25. *for* facilitated *read* felicitated. P. 404, l. 3. *after* learners *inſert an aſteriſm, and dele the aſteriſm in* l. 4. P. 410, in the note, *for* Peterborough *read* Lincoln *in two places.* P. 481, l. 32. *for* before *read* after.